The American Home

November 1930

SAME ROOM!

AH C 55503 L L 39
MISS MARIE DONEGAN
920 ANN ST
ANN ARBOR MICH

"I hear Peggy's found something really <u>different</u> in Linoleum!"

"Let's stop at her new house and see it."

1. **"WELL THIS IS** different. I never saw linoleum like this before."

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"It's the new swirl marbled squares by Pabco—another one of their new ideas!". . ."What a marvelous background these soft monotones make!". . ."Look at the new CORAL swirl in that next room!"

3. **"HOW LOVELY!** Coral swirl marble—did you ever see anything like it?"

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Whether you want radiator heat or warm air heat, burning oil or gas, there's a General Electric heating unit to give you clean, comfortable, automatic heat.

New low prices! Economical to run, too—records kept by hundreds of G-E Oil Furnace users show fuel savings of 25% to 50%! Why not enjoy this money-saving luxury?

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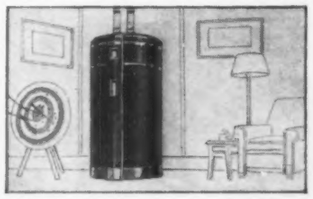

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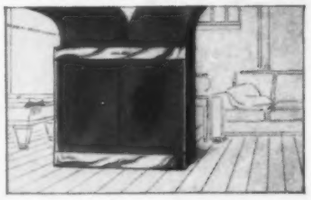

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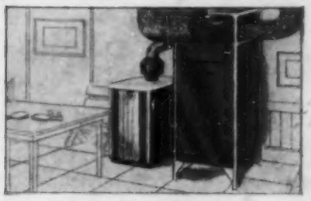

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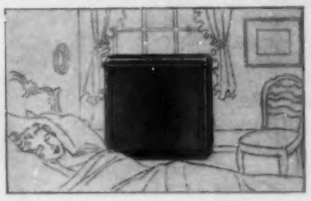

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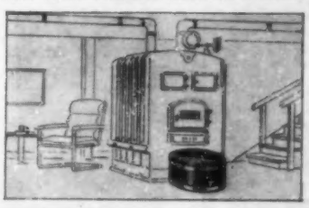

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GARDNER, MASSACHUSETTS
FINE FURNITURE SINCE 1826

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Home of Mr. J. G. Fleck, St. Louis, Mo.

Home of Mr. and Mrs. A. C. Shafranek, Warrensville Heights, O.

Doorway of Mrs. Arthur A. Nichols, Weston, Mass.

Home of Mr. Robert W. Ewell, Portland, Oregon

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YOU NEVER SAW SUCH STYLE AND ROOM

IN ANY LOW-PRICED CAR

And never such luxury! The 1940 Plymouth is the low-priced beauty with the Luxury Ride! New Sealed Beam Headlights give 50-65% more road lighting... rear doors are full width at the bottom...Steering Post Gear Shift is now standard equipment on all models!

NEW LUXURY—new quality—sensational new *value* stand out in every detail of the 1940 Plymouth!

Notice the new *spaciousness*... and the greater visibility through bigger windows and windshield. Running boards are optional.

Take the wheel . . . enjoy the luxurious feel of the big Floating Power engine—*Superfinished* in vital parts for long-life smoothness! Oil filter standard on all models.

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This luxurious 1940 Plymouth is the all-time high in value. *Don't miss* Plymouth's *Luxury Ride!*

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THE LOW-PRICED BEAUTY with THE LUXURY RIDE

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Straight sides and flat bottom for more efficient use of fuel

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Snap off the handle and you have a smart glass table server!

Leave the handle off and it's compact for refrigerator storage

3. YOU'LL NEED ALL THREE CONVENIENT SIZES!

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PYREX
BRAND
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FLAMEWARE

A PRODUCT OF "CORNING RESEARCH IN GLASS"
CORNING GLASS WORKS, CORNING, N. Y.

MEMO: All Pyrex Ovenware prices have been reduced 30% to 50% since August, 1938!

Fireplace of Mrs. Jeanne Sweitzer, Lansdowne, Pa.

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Living room of Mr. and Mrs. A. J. Durler, Ridgewood, N. J.

Living room of Mr. and Mrs. E. J. Kuhn, Parson, Kansas

Dickens Corner in home of Mr. and Mrs. B. H. Anderson, Rutherford, N. Y.

Living room in home of Mrs. E. W. Cummings, Princeton, W. Va.

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HEINZ SPAGHETTI-AND-MEAT PIE

Brown 2 cups raw or leftover meat in fat. Season. Place 1 medium (17-oz.) tin Heinz Cooked Spaghetti in casserole, pressing up around edges. Into center depression pour meat. Sprinkle with dry bread crumbs and grated cheese combined. Bake in moderate oven (375°F.) 25 minutes.

HEINZ COOKED SPAGHETTI WITH BACON STRIPS

Fry strips of bacon slowly. Heat 1 large (24-oz.) tin Heinz Cooked Spaghetti. Heap spaghetti on platter—top with bacon strips—garnish with parsley. Serve with Heinz Fresh Cucumber Pickle, cabbage salad, cup cakes with chocolate sauce, coffee. There's a meal worth applauding.

AS QUICK AS YOU CAN SAY...

"Come And Get It"

Serve Tempting, Tender, Saucy Heinz Cooked Spaghetti; It's All Ready To Heat, Eat, And Cheer For!

WHEN time is short and the family famished, whisk open a tin of Heinz Cooked Spaghetti—heat—and serve. Here's a perfect companion for leftovers—a *scrumptious* meal-in-itself! For Heinz chefs make this spaghetti from select semolina flour—crown it with an irresistibly tangy sauce of Heinz prize tomatoes, nippy cheese and a deft dash of sprightly spices.

Won't you try Heinz Cooked Spaghetti for energy-giving winter meals? It's easy on the budget—and the cook!

● Another perfectly delectable pinch-hit meal is Heinz Cooked Macaroni prepared in a lavish cream sauce enriched with mellow cheese! And of course it's ready to serve.

Heinz COOKED Spaghetti

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YOU OUGHT TO SEE US MAKE IT!

◀ With top-grade semolina flour ground from hardy durum wheat, Heinz expert chefs make their own spaghetti! Here we see the fine-textured, long, creamy strands being trimmed by deft-fingered workers.

Take a peek at the rooms in ▶ which we dry the spaghetti. They're weather-controlled so that the air and temperature are always *uniformly* ideal! Next the spaghetti is cooked to mouth-watering tenderness in Heinz kitchens.

MUSIC or PIANO LESSONS—

Which Shall It Be?

Carl Berger from Black Star

Mere piano playing is not a musical education. Your children should also know music as a joyous experience, be intelligent listeners to symphony and opera, understand the development of music through the years, recognize the styles of great masters

STERLING THORNE

HAVE you ever speculated on the number of dollars spent annually to give the American child music lessons? From Portland, Maine, to Portland, Oregon, from Montana to Texas, parents of widely different means are investing part of their income in music lessons, many times denying themselves comforts and pleasures so that their offspring may learn to play the violin, the flute, and, in overwhelming numbers, the piano. Many of these people cannot play anything themselves. Few of them have any expectation that their children will make music their career. Why then this universal eagerness to give children of quite ordinary talent the "advantages" of musical training?

As one of those parents have you ever asked yourself that question? Suppose your child is one of the thousands studying piano. Do you speed him to his daily practice because you hope the accomplishment of piano playing will make him more popular as he grows older? Or perhaps you are one of those who think the discipline of daily practice good for a child's moral fiber. Do you believe, as some music teachers claim, that the mental alertness required to master the art of playing an instrument like the piano is conducive to increased alertness in other directions? Or do you regard music-making as an emotional outlet which may prove a safety valve. You probably have some philosophy whether or not you can put it into words. Take time to think this matter through. Find your reasons for including music lessons in your child's program, ask yourself next what you as a parent have a right to expect as returns on your investment. That he shall learn to play the piano, you may answer. But there again, it is well to clarify objectives. Do you aspire to have him read unfamiliar music fluently? Or, is your goal a memorized repertoire that he can perform for an admiring circle?

First of all, I am sure we will agree, any child taking piano lessons should learn to tell one note from another and one key signature from another with the same speed and precision with which he recites his multiplication tables. He should be able to recognize rhythms quickly and make them clear in his playing. He should be trained to listen to the piece he is studying so that he hears it as music not as a succession of notes or chords or even as a succession of measures each of which has so many beats. Too often children struggling with the mechanical difficulties of fingering and tempo and rhythm actually fail to hear the melodies they are playing, which is a great pity. Of course, a pupil should be taught to read music readily, as he reads prose, but if that is all a teacher is giving, the child's piano playing is only an accomplishment; it is by no means a musical education.

An ordinarily gifted child who spends half an hour a day at the piano six days a week for nine months of the year over a period of three years, and an hour a day for nine months during the next three years, will have practiced nearly eleven hundred hours, not counting lessons. Surely he is entitled to learn more than the technique of piano playing and a few dozen "pieces" in that length of time! The most important thing is developing the sense of rhythm and melody that is inherent in most little children. In one progressive school, which has ideas we might all use, beginners start their musical education studying in small groups. They are taught to read notes and play the different scales, taking turns performing on the studio piano while the rest of the class practices on cardboard keyboards. From the very first, they learn to play simple tunes which have value beyond the moment: familiar folk tunes, the national anthem, and as Christmas draws near, carols they are already singing in school. Periodically they play for each other and for fathers and mothers at informal recitals that develop ease in making music for others. Periodically, too, they are expected to attend concerts given by the faculty or by more advanced pupils.

THE second year they may take one private and one class lesson a week, or two private lessons, depending upon their temperament and their progress. In class they are instructed in the rudiments of harmony and study the lives of great composers. There are lectures on the stories of famous operas and the children learn themes from them. All this gives them a real personal interest in music.

As they progress, students are given more and more practice in sight-reading (though thorough mastery of a certain percentage of pieces studied is still required), and they are urged to attend concerts by well-known artists, the Metropolitan Opera, or the local symphony orchestra. Quite early pupils are encouraged to take part in ensemble work—duets, or two, even three, piano arrangements of masterpieces. While they are studying the piano they are extending their knowledge of musical literature and understanding of its forms, cultivating their musical taste and discrimination. And yet, the head of the school tells me a number of parents have objected because their children were required to devote part of their lesson periods to other things than the

[Please turn to page 11]

What's the best ham?

Washington—where people gather from every state—reflects the tastes of the whole nation. Here one brand of ham is sweepingly preferred. Swift's Premium!

Questioned over the telephone in an unbiased survey, women all over the city voted on "which ham is best." Their verdict: wonderful-tasting Swift's Premium!

Swift's Premium wins in Washington poll!

City-wide vote gives the ham of marvelous flavor a 3 to 1 lead

A poll of Washington women has proved it again—it's *flavor* that counts in ham! Nowadays all of the better brands are tender. But no other ham has Swift's Premium's marvelous flavor... and no other got even *a third* as many votes.

This poll was made by independent research workers. They telephoned hundreds of women in all parts of the capital city, asked "What brand of ham do you think is best?"

Swift's Premium led its nearest competitor *more than three to one*... got as many votes as the runner-up and the next three brands *combined!*

Have *you* tasted Swift's Premium Ham? Do you know the mild richness—from Swift's secret Brown Sugar Cure? The mellow tang from Swift's special Smoking in Ovens? Until you've tried Swift's Premium—tender as spring chicken, superlative in flavor—you haven't an idea how wonderful ham can be!

Washington hostesses may worry about precedence, and how to seat their guests. But not about what kind of ham to serve. It's Swift's Premium.

Copr. 1939 by Swift & Company

THE REASON! Unmatched flavor from Swift's secret Brown Sugar Cure and special Smoking in Ovens!

For easy cooking at home, *in the blue and white wrapper.*

Say Swift's Premium for the finest meats:

Beef
Ham **Bacon**
Veal **Lamb**
Table-Ready Meats
Poultry

In the red and white wrapper, **ham that's ready to eat!**

Cranberry Ham Slices. (*A Martha Logan recipe!*) Mix 2 cups raw cranberries with 1 cup honey and spread on a 1-inch center slice of Swift's Premium Ham. Top with a second slice edged with cloves. Bake in a slow oven (325° F.) for about 1 hour and 15 minutes, basting occasionally. Remove from oven, decorate top slice with some of the cooked cranberries, and serve.

REMEMBER, THE MEAT MAKES THE MEAL

FREE! Color Schemes

to help you plan a "magazine picture" room

ACTUAL SAMPLES
of rugs, wallpapers, drapery and upholstery fabrics . . . each kit arranged by Clara Dudley, Alexander Smith's famous Color Scheme Consultant. Over 250,000 women have used these kits—you shouldsee their enthusiastic letters!
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YOUR HOOKED EFFECT RUG IS LOVELY WITH YOUR MAPLE FURNITURE.
IT'S AN ALEXANDER SMITH FLOOR-PLAN RUG, I BUILT THE ENTIRE COLOR SCHEME AROUND IT.

Clara Dudley says: "Your rug is the most important and single largest mass of color in your room. So build your room around the rug." To help you do this easily and economically Clara Dudley planned each of her color scheme kits around an Alexander Smith Floor-Plan Rug . . . Swedish and Mexican and Continental color schemes based on plain rugs . . . Modern, Victorian and 18th Century inspired by patterned designs . . . Ideas for warm, charming country living rooms like this (the Floor-Plan Rug is No. 923) or citified ones as modern as television . . . *and all within limited budgets.*

Floor-Plan Rugs are seamless, all-wool rugs. They come ready-made in sizes to fit any room *inexpensively.* (Many under $50!) Patterns and textures are up to the minute. Colors are TRU-TONE, equally lovely under all lighting conditions. Floor-Plan Rugs are made *only* by Alexander Smith, a name that has meant quality for nearly a century. At leading stores everywhere.

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Send me a free Floor-Plan Color Scheme Kit for a room in which the prevailing color (walls, furniture or draperies) is.....
Also Clara Dudley's free book, "A Guide to Rug Buying," which has many room schemes in full color.

Name.....

Street.....City.....

County.....State.....

ALEXANDER SMITH FLOOR-PLAN RUGS
TRADE MARK

Look for the gold label
with the Good Housekeeping Guaranty

S. L. Resnick from Black Star

mechanics of piano playing! How very short-sighted such parents are. "All very fine!" some of you are saying, but in a rural community or small village it is simply not available!" True, a small community may not afford such a music school but progressive methods of teaching and graded teaching material are available for mothers who want them and the radio makes possible acquaintance with operas, chamber music, and the great symphonies. Parents owe tremendous thanks to Angela Diller, Elizabeth Quaile and Harold Bauer, to John M. Williams and others for their excellent simple arrangements of melodies which every well-informed music lover should know at least by ear. A beginner no longer has to struggle through a discouraging period of drudgery, doing finger exercises before he is allowed to play pieces. Even the finger strengtheners nowadays are disguised with amusing illustrations and words so that the young musician almost likes them.

Wise daily supervision, not nagging, will save the child much in the early years of study, sparing him mistakes that impede his progress if they do not actually harm, showing him how to learn in a shorter period of time, so that his eagerness grows from piece to piece. But beware, you mothers whose talent and training make you able to help your child, that in supervising, you do not do the work for him!

Unquestionably, modern methods of teaching make music study far more interesting than it used to be, but they fail where hard work has to take the lead. You cannot master a Beethoven sonata or a Bach fugue without laborious repetition of difficult passages. The most common problem since pianos were invented is the child who rebels against practicing. Nagging only promotes friction. Too often the distracted parent settles the matter by cancelling lessons and setting the laggard free—to his everlasting regret in future years. I heard a mother ask Antonia Brico what she would do in such a case and without hesitation she answered, "Change the teacher!"

THAT course worked in our family. Our eldest daughter after four years of contented study at the music school, grew restless, then rebellious. Beethoven wasn't her style and we might as well recognize it. She groaned whenever her elders tuned in a Philharmonic program. Her father and I decided that perhaps at this particular stage of her development, flagging interest might be stimulated by a man teacher. He was not nearly so cultured a person as the woman with whom she had been studying. His taste in music was sadly at variance with our own. But he understood boys and girls of that age and he humored their taste. He gave them lots of popular music, and for the rest, waltzes, marches, and tuneful, if inconsequential, melodies. Every week three or four new pieces! As he predicted, our daughter's sight-reading ability increased rapidly, her interest in playing was revived.

But how relieved and delighted I was when at the end of the season she announced that she would like to go back to her former teacher in the fall! The type of music she had been studying had left her unsatisfied and she had come to appreciate what the school had offered. All winter our house has rung with Bach and Mozart, Beethoven and Schubert, played not with bored indifference or reluctance, but with enthusiasm. In those last few months she has made a startling discovery, one of the most important any music student can ever make: that interpreting beautiful music either by one's self or with others is not a solemn task but a joyous and exciting experience.

I'd like my children to be intelligent listeners, to know something of music through the centuries, the differences in forms that characterized different periods, the tendencies of contemporary composition. I should like them to be familiar enough with the music of the great masters so that they can recognize their style. But most of all I want them to *experience* music: to participate in group music—sing Bach chorales, folk songs, choruses by Gilbert & Sullivan with their school glee club, to play duets with their friends just "for the fun of it."

How I retired on a Life Income of $150 a month

To men of 40 who want to retire in 15 years

"FIFTEEN years ago I made a discovery that changed my life. I believe it will interest you.

"When I was 40, I was worried about my future. I wasn't getting ahead. I seemed to be living in a circle, and I was dissatisfied. I used to dream of being able to relax, forget money worries and enjoy life. I longed for security.

"But it seemed hopeless. I wasn't rich. I probably never would be. Like millions of others, I would simply live and work and die—spend a lifetime trying to make both ends meet.

You don't have to be rich

"But that was 15 years ago. Now I have retired on a life income. I have no business worries—my security is guaranteed. I can work or play, as I like. Each month the postman hands me a check for $150 and I know that I will receive another $150 every month as long as I live.

"My friends are envious. They want to know how, without being rich, I ever managed to retire on a life income. The answer is simple: When I was 40, I discovered the Phoenix Mutual Plan.

"The moment I saw this Plan, I knew it was just what I needed. Through it, I could get a life income of $150 a month in 15 years, protect my family, and even get a disability income if, before I reached 55, total disability stopped my earning power.

"Best of all, I could do all this through long-term, easy payments, and for far less money than ordinary investments require.

"Today, at the comparatively early age of 55, I have the things I want—life-long security, the opportunity to travel, to hunt and fish, to play, to live fully and well. I can laugh at worries. I can be sure of comfort and happiness in the years ahead—with a guaranteed income of $150 a month for life."

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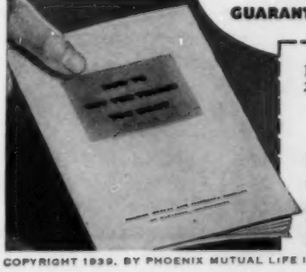

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Hark!

The Herald Angels Sing!

MINDRET LORD

To a skylark, Shelley once wrote—

"Hail to thee, blithe Spirit!
Bird thou never wert. . . ."

Now, that is not true. The skylark is a bird—a curiously interesting bird from the American point of view, because in the same way that the bald eagle is the emblem of the nation, so—and with more reason—the skylark should be the emblem of Flatbush, Brooklyn. The fact is that the skylark is not native to America, but several attempts were made to introduce it from England. In 1887, a few were living in fields near the old village of Flatbush and in 1895 and again in 1907 a pair was reported. Now, however, they are almost undoubtedly extinct. For all I know, Flatbush is, too.

I have a grievance against poets and writing ornithologists. At their best, they tell us that birds are "blithe spirits" and at their worst that they are "our little feathered friends." For over thirty years I believed it, but I had too many large, unfeathered friends, already—and besides, there was something too sweet, too sickeningly sweet about the whole subject. Their songs were too pure, their courage too high, their love too ethereal. In short, they were a perfect bore and, until recently, I completely ignored them.

Perhaps so many million words have been written and sung about "our little feathered friends" that at this late date it is impossible to assume a reasonable, unhysterical attitude. But try to forget that they are "joyous heralds of spring," "blithe spirits," "winged geniuses of song," et cetera *ad nauseum*. Just try to think of them as birds. It is going to be difficult not only because of the poets, but also because most ornithologists have also been moralists. They have applauded the monogamy of some species while they have looked down their long noses at the inexcusable promiscuity of others. It hurts them that the male hummingbird deserts his girl friend directly she becomes domestic; they regret the fact that the gentle mourning dove is both slovenly and irascible; they deplore the sadism of the shrike that impales its living victim on a thorn. Apology and glorification are spread like honey over all, yet the fact is—and this will be a terrible shock to some people—birds are not human! They are merely birds and most of them are no better than they should be.

I don't know how that will affect you, but it stimulates my interest. It is reassuring to know that these little angels have feet of—well, not clay—but long-toed, horny feet with strong, sharp claws. It makes for better understanding and deeper sympathy.

My own interest in birds dates back to a time when I caught a wren acting like a perfect little bounder. It was only a few years ago when we had a cabin on a lake in the middle of seven thousand acres of second-growth timber. The trees, the bushes, and the air were filled with feathered friends whom I snubbed unmercifully. But then, one day I became conscious that some sort of funny business was going on. In the eaves over the west porch, a pair of wrens was raising a family. She sat most of the time while he brought her small white moths. It was all very sweet and according to Hoyle—they were being self-sacrificing, industrious, beautiful, musical, annd brave, and it made me feel like a Boy Scout just to watch them. Presently, however, another dame showed up from somewhere, won the lubricous attentions of the male and started building a bigamous love nest on the south porch. When the dear little wife and mother found out about it, there was hell to pay—feathers and one-syllable insults flew and after a dramatic aerial engagement, the vile home-wrecker departed—perhaps to work her wicked wiles on the husband of some more complacent female.

Now I do not mean to say that a wren's peccadillo gave me a burning interest in ornithology. Actually, all it did was to convince me that bird-watching might reveal something more than a tiny throat swelling with divine song. It did.

One thing I noticed is that during the breeding season, birds go around in threes—not twos, or flocks—but threes. There are always two males and one female. Well, I wondered about this Design for Living and consulted a number of authorities, all of whom agreed that it was nothing but a pretty rivalry for the lady's affections. Maybe—but it certainly did not look that way. I could see no evidence of any kind of rivalry. In each case the three blithe spirits seemed to be living in open, shameless intimacy and while it is true that when brooding time came only one male remained, it is probably a wise egg that knows its own father.

As my interest grew, I wanted to be able to identify the birds I saw, so I got several standard works on the subject. Among others, a particular bird I was curious about was somewhere near the size of a robin, black on top and white and reddish brown underneath. Every time I passed a certain clump of bushes on the roadside, it would yell, *Dreeee!* at me. Finally, I found the bird in one of my books. It is called either towhee or chewink—you can take your choice. The reason why it is called either of those not particularly attractive names is that ornithologists have never been able to agree about that, *Dreeee!* I used to hear. Some say it sounds like, *Towhee!* and some maintain that *Che-wink!* is correct. Considering that there can be two serious opinions at such complete variance, perhaps you will be more inclined to believe me when I tell you that neither of them is right. The bird definitely says, *Dreeee!*

But *Dreeee!* is not the only thing the bird says—not by a jugful, if you want to believe our bird-loving authorities. Ernest Thompson Seton transliterates the song thus, *chuck-burr, pil-a-will-a-will-a-will,* while Thoreau renders it, *hip-you, he-be-be-be.* Isn't that dandy? The next time you hear a towhee you ought to recognize his song immediately.

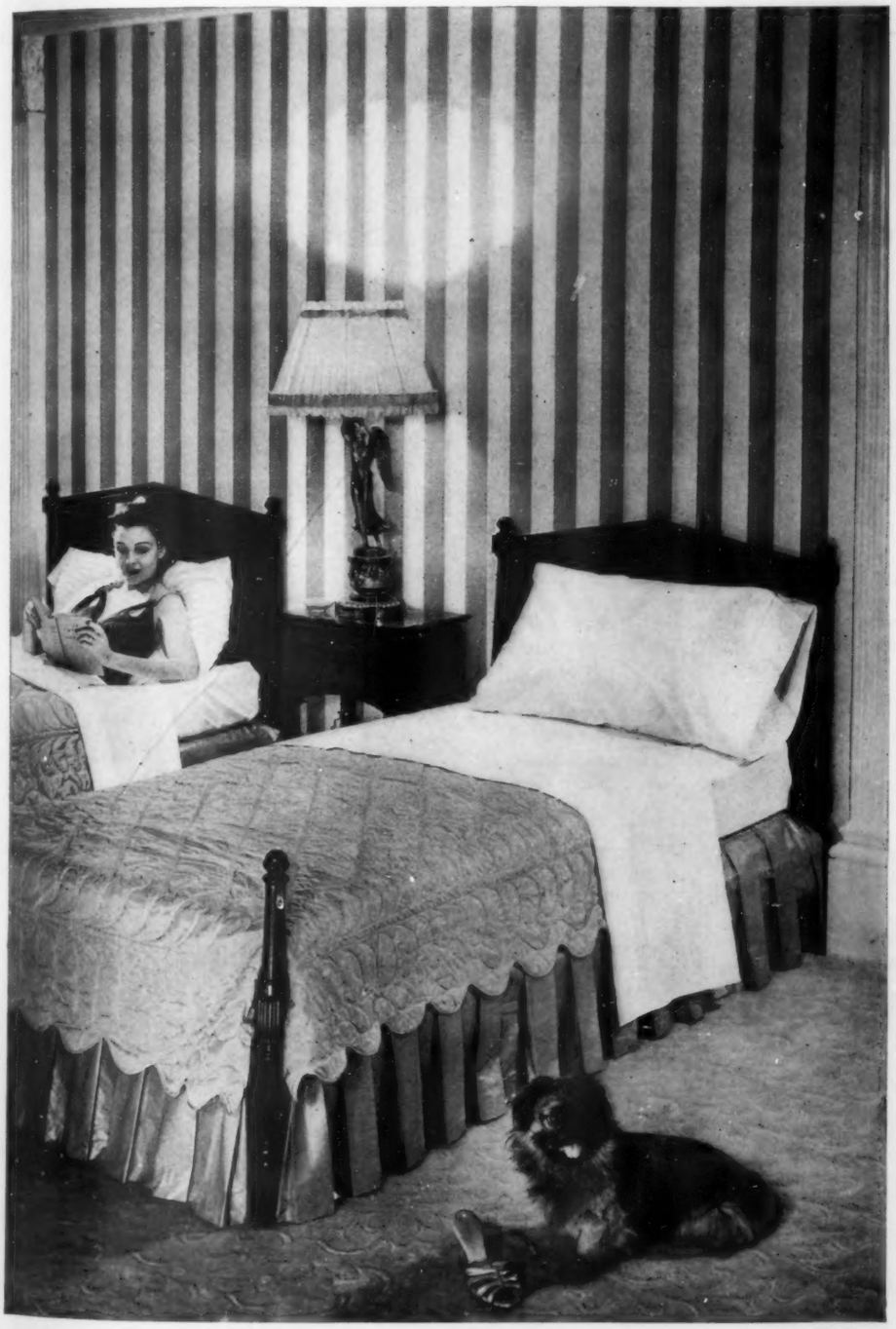
There are a lot of other things about the study of birds that are not exactly simple—names, for instance. The nighthawk is not a hawk; the nutcracker does not crack nuts; the meadowlark is not a lark; goatsuckers care nothing for goats and even if they did, they probably wouldn't suck them; the enormous family of warblers are not notable for their voices and many of them scarcely sing at all—the list goes on and on.

If you go into the subject at all, you will find other curious matters that never seem to get into poems. The hummingbird does not subsist on the heavenly nectar of dewy flowers; insects are the largest item on its diet. Birds' sense of direction is not unerring and plenty of them have been hopelessly lost during migration. The harm birds do each other is probably greater than that caused by hunters, snakes, and other natural enemies combined. They are forever pecking each other's eggs open and acting, generally, like the mean, bad-tempered little feathered friends they are. But I love them all the more for that—perhaps they are not really so high above us as we oftentimes thought.

Once only for "Fortune's Darlings"...

NOW ORDINARY MORTALS GET PERCALE SHEETS, TOO!

IF YOU'RE ONE of the rich, town-and-country-house crowd, *naturally* your sheets are that wonderful, smooth, soft percale. It's one of the loveliest textures in the world! But if you're just "folks" like most of us, it may never even have occurred to you that you can afford percale sheets on your beds. And you couldn't . . . a few years ago. But it's very different now. For Cannon is actually turning out a percale sheet that costs only a few pennies more than heavy-duty muslin. Today, even "corner-cutting" wives can afford the luxury of percale sheets.



Guaranteed by Good Housekeeping Magazine as advertised therein.

CANNON MILLS, INC., NEW YORK, N. Y.

TRADE MARK MADE IN U.S.A. CANNON

As brawny as they're beautiful. Cannon Percale Sheets are woven with 25% more threads to the square inch than even the best-grade muslin. That—and the firm, strong cotton they're made of—accounts for their amazingly *long wear*. These sheets have been laundry-tested. Given a laundry test equivalent to four years' washings, they came out still firm, strong and perfect.

Light sheets . . . light work! A Cannon Percale Sheet is amazingly easy to handle in the washtub, because it's very much lighter than heavy muslin. And if you send your laundry out at pound rates, this lightness can save you laundry costs of as much as $3.25 per year, per bed!

Long-lived, luxurious, and what a buy! See and feel Cannon Percale Sheets for yourself! They sell in most stores for only about $1.49—with a convenient "size label" sewed into the hem. Immaculate, packaged, ready for use. (Also available at slightly higher prices in six soft, clear colors: peach, azure, maize, pink, jade, dusty rose. Pillow cases to match.)

* * *

Cannon also makes an outstanding muslin sheet which sells for about a dollar, superior value at a low price.

NEWS! *Cannon Hosiery! Pure silk . . . full-fashioned . . . sheer and lovely . . . better made to cut down "mystery runs." Ask about Cannon Hosiery at your favorite store.*

**This price may vary slightly due to different shipping costs and seasonal fluctuations of market prices.*

"WE WANT NAMES!"
HURRY!
$5000.00 FIRST PRIZE
FOR NAMING THESE TWIN PUPPIES!
2ND: $500.00—3RD: $100.00
50 prizes of $10.00 and 80 prizes of $5.00
Send names in before November 5th

● Can you resist their plea? These twin wire-haired puppies have no names—they're asking you for help. Your suggestion may win you $5,000.00 first prize for the best pair of names for them. 132 other cash prizes, too. Enter as many times as you wish!

Already names are probably coming to your mind thick and fast. Jot them down. Then get an entry blank from the grocer who sells you PARD—fill in the names you like best, and mail it. Enclose one PARD label for *each pair* of names you send in. Simple, isn't it? And naming the pups is *fun!*

TIPS ON HOW TO WIN

Facts to remember! These lovable "brother and sister" twins are white with tan-and-black markings—about 5 weeks old in this photo. Their home is Swift's Research Kennels where they and their family *for 4 generations* have been raised on PARD *exclusively*. Through all that time, nutritionally-balanced PARD has kept them in top condition. Theirs is one of the finest health records of any dog family in America!

***It's easy*— Get an official entry blank from this display at your PARD dealer's**

Look for this display card. In a pocket on the front you'll find free entry blanks and official rules for this fascinating $5,000.00 contest. Remember, nothing to write but a pair of names. *Enter now!*

Contest closes midnight, November 5th, 1939

A SWIFT & COMPANY PRODUCT

PARD

. . . SWIFT'S NUTRITIONALLY BALANCED DOG FOOD

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November, 1939

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NO MORE WINTER. Nash's exclusive Weather Eye keeps "balanced" conditioned air comfort always in the car. Automatically guards against weather changes.

You Won't be Home Tonight

YOU'LL see it pass like a ship in the night . . . a silent blur . . . a silver phantom.

And you'll know by the sudden thump in your pulse—you've seen your first 1940 Nash!

You won't wait long.

But when you take the pilot's seat, hold on tight! At throttle touch, the country outside becomes a crazy-quilt. Then a Fourth Speed Forward seems to shoot you forward on the giant shoulder of a wave.

When a car looms up ahead, just *nudge* the throttle, and you'll *sprint* by in Nash's dazzling new Automatic Overtake.

Exciting? Yes—but *wait*.

Head for a road that's full of bumps. Then watch the hood ahead See if you can make it bobble—try to feel a rise in the seat.

With a baby's grip on the wheel, you can feather around sharp curves, walk an arrow-straight line on loose gravel.

Outside, a frosty wind is howling—but you don't feel it. Nor will you ever know cold, dust, or stuffy air again—thanks to the Weather Eye.

You're having fun—so why go home? When it's dark, just turn into your Nash convertible bed. As a thousand stars wheel overhead, you'll forget about business and politics, in learning what living on wheels can be like!

• • •

Five minutes of an Arrow-Flight Ride is more fun than a lifetime in ordinary cars . . . yet big as it is, the 1940 Nash is priced with the lowest, and its engine is also a Gilmore-Yosemite Economy winner.

Give your Nash dealer those exciting five minutes . . . today!

EVEN LOWEST-PRICED models flash you from 15 to 50 MPH in less than 13 seconds, high gear. Fourth Speed Forward saves up to 20% on gasoline. 1800 dealers offer nation-wide service.

Again... **NASH**

IT'S THAT NEW

James Kemble Mills, Decorator

Color photographs by
ROGER STURTEVANT

When a Landscape Architect

he takes his

If you think landscape architecture must be confined to the garden, you're wrong! Not merely prosaic little pots of ivy, but all kinds of interesting plants and vines can be used inside your home as part of its decoration. This story tells how a famous landscape architect made his own home distinguished by "landscaping" the interiors

HELEN BELL GRADY

Waters & Hainlin Studios, Photographer

Have you ever heard of "landscaping" a stairway? Or a Victorian fireplace? It can be done! Put your own imagination to work or try some of these ideas for glorifying every room in the house with plants and ivies

Moves Indoors

greens in with him!

A GARDENER'S sphere is usually confined to the out-of-doors, though this is not always the case. Take, for instance, Mr. Thomas D. Church, an imaginative young landscape architect of San Francisco. Outside decoration didn't completely satisfy him, so he decided to move indoors.

And move in he did. With his broad, practical knowledge of plants as his bag of tricks, he has been able to create something entirely new in interior decoration, for he has utilized vines, flowering plants, and shrubs in clever and attractive combinations to supplement his decorative scheme. The result is that every room in his house has a distinctive touch and is something completely different.

The idea of "landscaping" interiors originally started out to include only a sunroom which Mr. and Mrs. Church added to their charming old San Francisco house. They had remodeled it and, with Mr. Church's flair for gardening, had gone far toward sublimating the gingerbread contours of the house itself. This was done by the method of approach through a formal garden behind a high white wall, a garden which proved so attractive that you forgot the gingerbread.

Inside, it was an entirely different matter. The sunroom built in a new wing of the house was to be a modern room with plants and vines for decoration. That was all right. The rest of the house, however, was Victorian, and Mrs. Church's special hobby the collecting of old pieces to fit into the perfectly delightful picture of an old-fashioned interior. What were plants, vines, and shrubs to do in a setting like this? Mr. Church convinced her once and for all that a landscape gardener knows his business even if it is the "landscaping" of a Victorian interior. Through the living room and halls, and even in the bedrooms, plants found their way and now they are a permanent part of an effective scheme of decoration.

[*Please turn to page 74*]

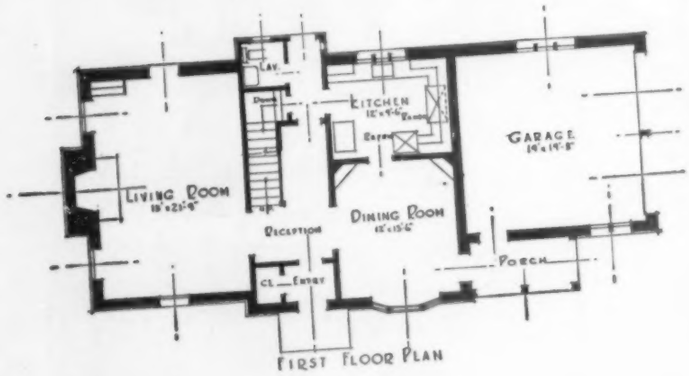
An old bed taken seriously; pots of ivy on bedside tables

2

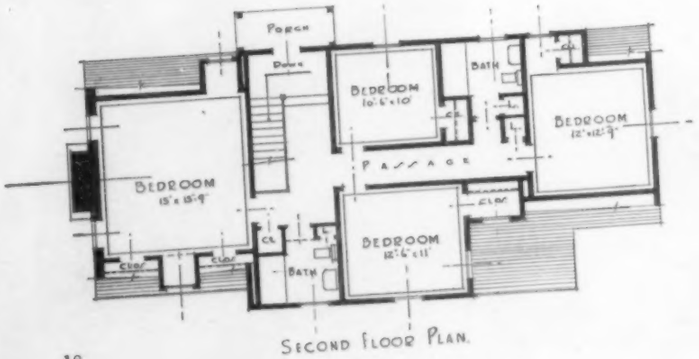
MIDDLE WESTERN VERSION ←

In Whitefish Bay, Wisconsin

Home of Dr. and Mrs. Lawrence B. Funk



FIRST FLOOR PLAN



SECOND FLOOR PLAN.

EBLING & PLUNKETT, *Architects*

Story and photographs by J. JULIUS FANTA

IF YOU like a home with a snug and tidy look to it, the kind of home which presents a self-possessed front to the world yet is never stiff and formal, you'll like Dutch Colonial houses. Be forewarned though. When you become familiar with them, sooner or later you'll find yourself choosing bright shutters, putting up muslin curtains, and hanging a lantern beside the front door of a little Dutch Colonial home of *your own*. They are pretty irresistible, as was shown in a questionnaire (the Five Star Home Survey, March, 1937 issue) when 21% of the people voted for this style as their favorite. Today, they are more popular than ever all over the country.

Their principal characteristic is the double sloped or gambrel roof which is supposed to have originated with the thrifty Dutch burghers of Colonial times. Certain taxes were laid on one-story houses and heavier taxes on two-story houses in those days. But, by creating the gambrel roof which comes down to first story height at the front of the house, the burghers succeeded in getting a two-story house classified as one story in height. You can't get away with this tax reducing trick today but the Dutch Colonial style still has its old appeal and combines some of the dignity of a large house with the heart-warming qualities of a small cottage.

Dr. and Mrs. L. B. Funk's Whitefish Bay home is suburban to Milwaukee, Wisconsin. Separated from the original Dutch Colonial houses by half a continent, its architects were not under the direct pressure of tradition and they adapted features of the house freely, incorporating new and old ideas in pleasant balance. Both the living room and garage wings have the typical Dutch gambrel roof form but the central section

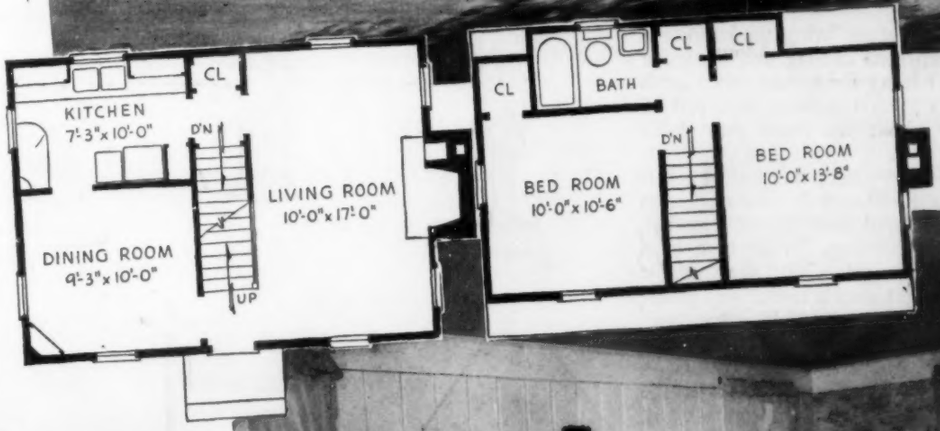
[*Please turn to page 92*]

VERSIONS OF "DUTCH COLONIAL"

CHARLES W. LARSON
Owner and Architect

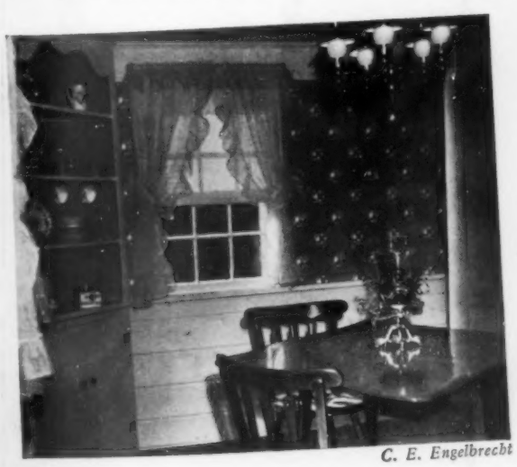
EASTERN VERSION →

"HALF ACRE" in Sparta, N. J.



THIS tiny five-room home stands in shipshape order just at the crest of a New Jersey knoll and looks as trim as a well turned out small boat. Modeled after 18th century Dutch Colonial types built in Gloucester and Rockport, Massachusetts, it uses materials which are good old standbys of the style—wood siding walls and a shingled roof. The special advantage of the gambrel, double pitched roof covering the house is evident upstairs; the two bedrooms and bath have more head room than a regular gabled roof would allow in a story and a half home. The exterior is a sparkling white while the wood shingles of the roof are stained silver gray and the slat shutters are pastel blue. Mr. Charles W. Larson, the owner, who designed the house, planned and built the white gate, sign, and lamp post as well. He also did the three-rail fence which slopes down on either side of the house, help-

[*Please turn to page 91*]



C. E. Engelbrecht

BETTER LIGHT *for* SHORTER DAYS

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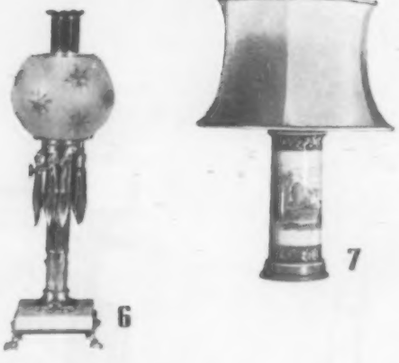

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THE romance of those hours "when the lamps are lit" has been celebrated in song and story for generations. The soft lamp light that comes with long winter evenings gives the most hardened of us a kindling glow about the heart that defies analysis. It is just a fact.

But there must be something more than sentiment where lamps are concerned; two things, in fact. First they must fulfill their honest function, which is to give good lighting. To do that, each lamp must be the right height, with a shade of the right size to cast the light over a useful and generous area. Secondly, lamps must "do something" for the room in which they are placed. They must be becoming to it, bring out the lovely colors on walls and floors and in fabrics, harmonize with the style of the room itself, and thereby dramatize it.

1. Masthead lantern with red, green or crystal lens. Chase Brass & Copper Co., Inc. 2. Pin-it-up Lamp in maple with bobnail glass. La Salle Lighting Products Co. 3. Designers and draftsmen use this lamp and there's no reason why the home-owner should not benefit from its obvious advantages! It is splendid for sewing machine, home work-bench, or desk. Sight Light Corp. 4. Crystal vanity lamp on a silver base, with satin shade. Lightolier Co. 5. An excellent brass lamp for the living room. Tower Craftsmen. 6. Colonial gilt girandole lamp, on marble base. Hand-cut crystal prisms and globe. Artistic Lamp Mfg. Co. 7. Handsome Spode base in green with stretched silk shade. W. & J. Sloane. 8. Quoizel has made a charming lamp with a Fostoria glass base. 9. Floor lamp with tray of polished brass. Mutual Sunset. 10. A two-purpose lamp for direct or, with shade reversed, indirect lighting. Polished metal base and wood veneer shade. Lightolier. 11. A floor lamp for the nursery. Nathan Lagin Co. 12. Bridge lamp in Colonial brass, crystal prism. Artistic Lamp Co.

PROTECT *the* TENDER ONES!

Why are some plants winter-hardy and others not? What happens when a plant "freezes"? How can we lessen winter's toll among our garden favorites? Think about these things!

DR. E. BADE

THE first hard frost has thrown its mantle of ice over the grass blades on the lawn and its cold hand has touched the dahlias, cannas, cosmos, and other tender garden flowers. The full effects of its deadly touch are not apparent at first, in the pale light of early morning. Even as the rising sun dissipates the thin film of ice that we call hoar frost, the grass looks as fresh and green as ever. But a peculiar change soon takes place in the foliage of the larger, less hardy plants. Its bright green color turns to a dirty olive brown; the leaves become soft and flabby and by noon hang limp and blackened against the stems.

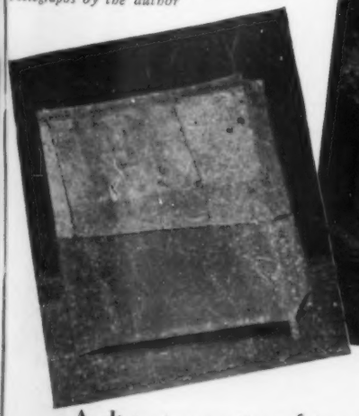
This freezing of a plant is quite a complicated process for, in addition to the direct action of the cold, a mechanical destruction of the tissues takes place. Wilting that may occur at a temperature slightly above the freezing point, and that is generally assumed to be frost injury, is actually only the result of a sudden and exceptionally great loss of moisture from the leaves in proportion to the amount supplied by the roots. The absorbing action of the latter is slowed up by the low temperature of the soil until they are unable to make good the loss of water evaporated from the leaves. True freezing, however, takes place only when the contents of the plant cells (protoplasm) is prevented from carrying on its chemical functions.

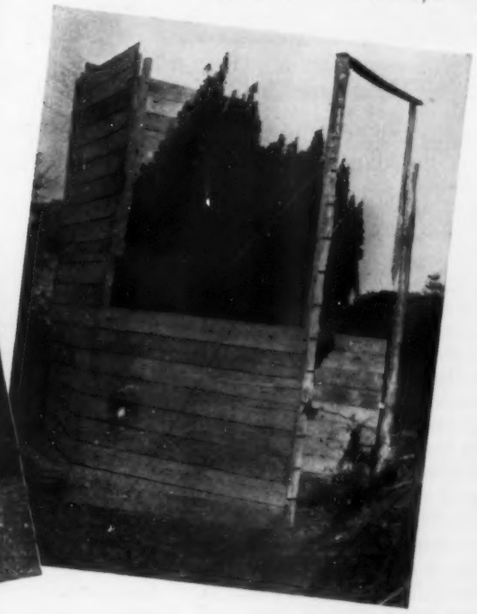
The common belief that it is the water in the cells that freezes so that the ice crystals puncture the cell walls is not true. The cell sap is a sort of "antifreeze" provided by the more hardy plants for their own protection. Ice forms not within the cell walls, but in the so-called intercellular spaces where, usually, atmospheric gases are found. When plant tissue rich in sap (as distinguished from the less concentrated intercellular moisture) is cooled to the freezing point of water, little if any ice is formed. But if the temperature goes considerably lower, water is slowly extracted from the sap, passes through the cell walls into the intercellular spaces, and there turns to ice. In solidifying it expands, and the cell walls are ruptured. It is also held by some scientists that it is less the freezing during cold weather than the thawing—especially the rapid thawing—of plant tissues afterward that destroys plant cells.

Even the hardiest of plants can be injured by cold if the soil they are growing in freezes solid so the root system cannot keep on taking up moisture while the parts above ground, under the warming influence of the winter sun—however slight—continue to evaporate it. But great cold alone is not enough to stop plant life activity. In the early autumn when, in the conifers, the sap is changed to resin and fatty compounds and when, in the case of deciduous hardwood plants, the leaves are shed to prevent excessive loss of moisture,

[*Please turn to page 102*]

Photographs by the author





A glistening coating of ice, as seen at top of page, is relatively harmless if not too heavy. The danger lies in drying winds and bright burning sunshine. Some practical protective measures are shown here

Photographs by Mott Studios

Ruth B. Ruben, Decorator

REMEMBER?

When Spanish Gothic houses with gaudy little curved-top windows were considered "the last word" in Mediterranean elegance? This story tells how one such house was remodeled to meet today's demand for simplicity and convenience

TRY to fit a modern family into a dark little house of questionable Spanish origin, and you have all kinds of problems. The windows are too small to admit much light but numerous enough to interfere with furniture arrangement; ornamental wooden grill work, painted all the colors of Joseph's coat, cuts up the exterior walls; the heavy Gothic door is anything but cordial; and there is a mere shallow platform where a terrace for outdoor living might have been. A successful remodeling job calls for more than a few bright ideas.

One good example of what can be done is shown here. It is Mrs. Alma King's house in Beverly Hills—before and after being rescued from behind the ornate trimmings. As soon as Mrs. King gave up her search for the right house at the right price and moved into what she considered a makeshift at best, she began formulating her plans for making it livable.

The exterior was completely changed by doing away with the impossible little arched and decorated windows and installing large but simple new ones. In place of the old entrance, a platform reached by several narrow steps, is a brick terrace much more in keeping with the L shape of the house and certainly much more useful. These two simple alterations gave the house new character.

Large rooms, high ceilings, and a sound floor plan made the interior less of a problem. Mrs. King wanted quiet, simple lines and subdued colors which would stay in the background where they belonged and not become tiresome. She wanted a combination of traditional dignity and modern convenience, and has achieved just that.

In the living room three walls are painted dusty pink, while the fourth wall is gray. The ceiling and broadloom carpet are also gray, as is the tall secretary placed between two windows. Rose colored draperies and beige and blue upholstery fabrics complete the restful scheme. With the exception of a Chippendale desk chair, all of the furniture is modern—practical but thoroughly charming.

Carrying further the above colors, the dining room has gray [*Please turn to page 91*]

JULIA BROADDUS

John Wessell, photographer

Small-town Stuff in the Middle West

MARTHA GROVES BRUNK

A plain little house, old enough to have Victorian faults but not old enough to be interesting, is turned into this charming home

You hear a lot about fabulous old barns being remodeled into the most amazing mansions. Glamorous, of course, but hardly typical of what you find in the average Middle Western small town. Most of our relics are houses of the Gay Nineties era, complete with much gingerbread and no glamor. The house we finally bought had nothing but vague "possibilities."

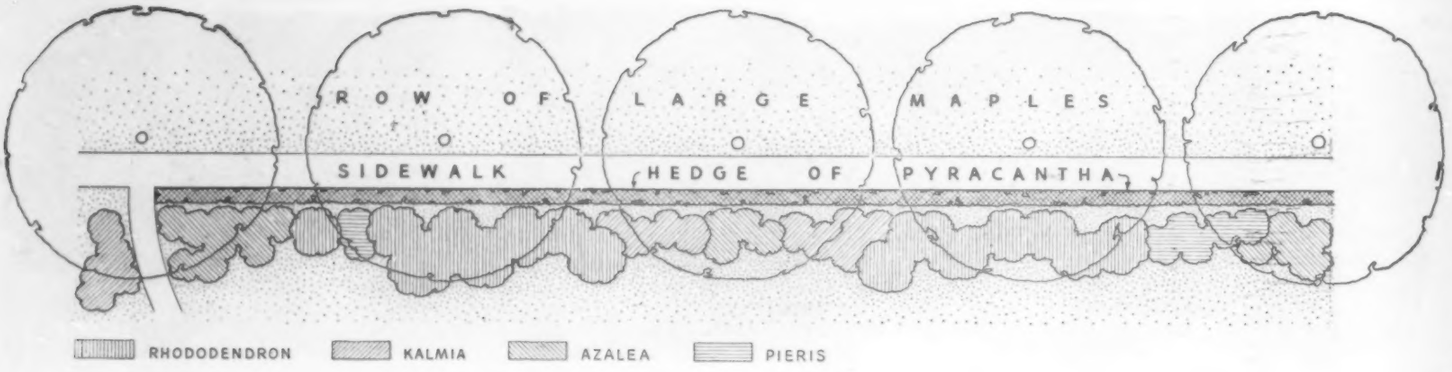
It was a not too terrible example of late Victorian architecture, structurally sound, tax-free, and offered for sale at only $2,250. The down payment, $500, was the only thing that balked us. When my one rich relative obligingly arranged that item we signed on the dotted line, moved in, and left the rest to luck, the loan company, and our own ingenuity—and it's worked out all right.

Our first step was to have all the woodwork painted off-white. To gain an effect of space, for the rooms are small, we papered the entrance hall, living room, kitchen, upstairs hall, and master bedroom in the same color. For this, to the horror of our local paperhanger, we used a plain ceiling paper. However, it cost less than half as much as the sidewall variety, provided exactly the same effect, and I might add that it has given remarkably good service.

In the fireplace end of the living room, the plaster was too bad to repair, so we covered it with an insulated wallboard; and Jimmy, our excellent carpenter who took such interest in our project, placed strips of picture molding to simulate paneling. The dark brick fireplace, overpowering for so small a room, was painted the same off-white as the walls and woodwork, and we then removed from beneath the windows at either side of the fireplace, two peculiar built-in effects, supposedly window-seats but most unattractive. This made a pleasant setting for our reproductions and treasured family heirlooms I was lucky enough to have had given me. Of these, the pièce de résistance is the portrait of my great-grandmother, painted over a hundred years ago. The rosewood desk chair was also hers, a wedding gift, I believe. The curtains are honey colored chintz, with white

[Please turn to page 63]

Why don't you plant a HEDGEROW



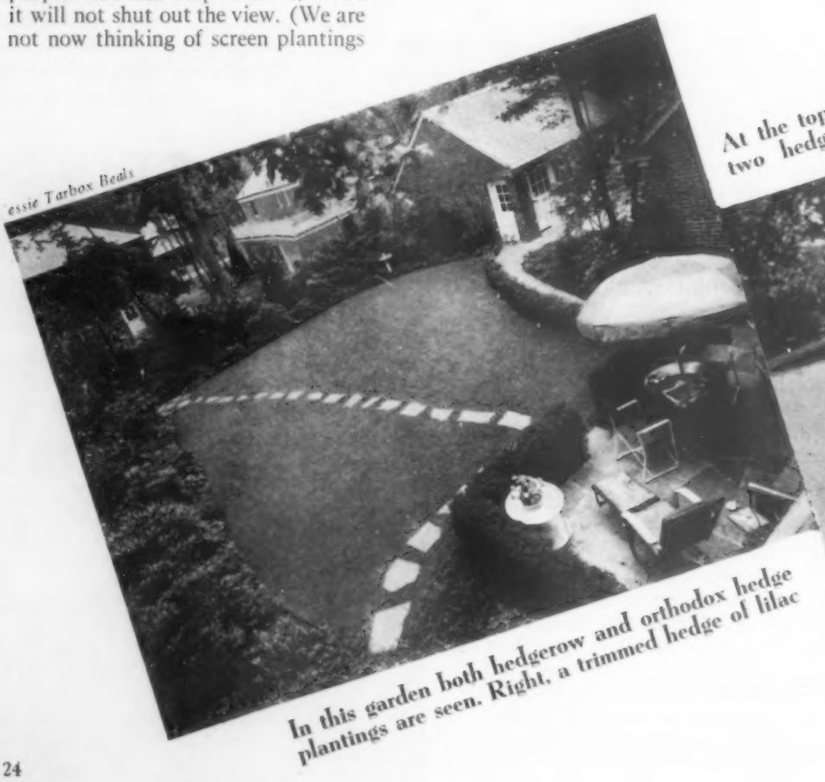
THERE is a need for something that will shut in and make the little city or suburban place one's very own, without churlishly refusing to share its garden beauty with the passer-by. Once the white picket-fence did so; now these throwbacks to Victorian days are reappearing because they meet a very real need. Walls and stiff hedges have had their day; perhaps they, too, will come back. But for the city lot or two their limitations are numerous. Not the least of the objections is that they must start and end so abruptly at the property lines that they seem an intrusion rather than an integrated part of the place.

The rose border functions in front of many homes in certain sections where the climate permits. However, even the best of rose borders offers no beauty for much of the year—except as a living reminder of its season of richest bloom. Of course the well-trimmed lawn may edge the sidewalk, but this easy solution merely begs the question. The careless footstep soon invades and damages it; besides, the garden is in no way closed in to make it unquestionably one's own.

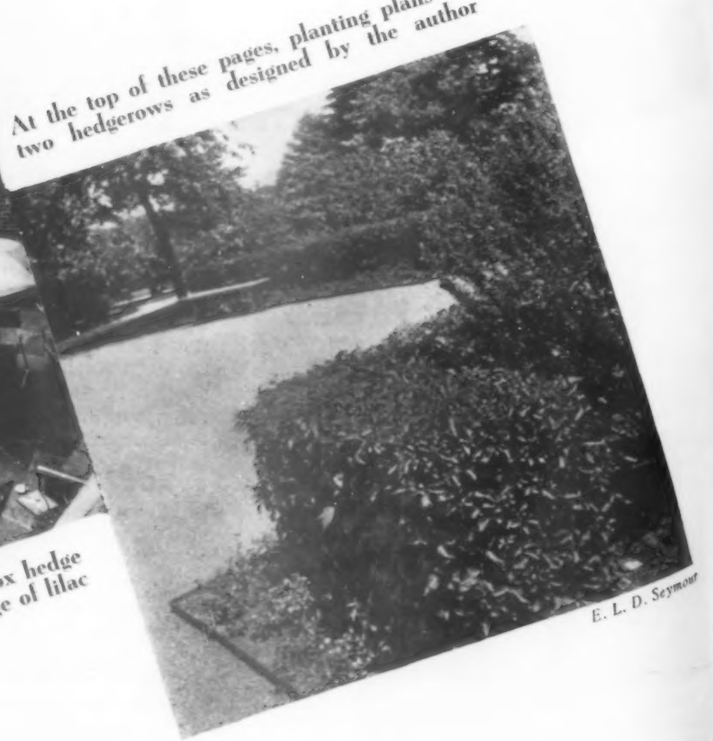
So the hedgerow, suggested by happy memories of beautiful country lanes, offers a happy solution of this very real problem. Of course for the very small place, plants with dwarf habits of growth must be selected and the pruning shears must be used persistently to keep the hedgerow at such a height that people will not step over it, while it will not shut out the view. (We are not now thinking of screen plantings intended to give privacy for outdoor living rooms, but merely of the frontage planting along the sidewalk, between it and the lawn.)

Long ago we gave up the idea that all our choice plants were to be lined up in the front yard in a proud array for inspection and admiration by the neighbors and passers-by. The real garden of today is intended to bring its greatest joy to those who enjoy it from within. However there is little general sympathy with tall hedge plantings which deny others some reasonable share of the garden's charm. To the chance visitor, the typical English garden, hidden away behind high hedges which resolutely deny all glimpse of it to any but invited guests, seems almost the last word in selfishness.

A low, varied hedgerow permits the garden to be shared even while it proclaims the fact that the enclosure is not any part of the public domain. Whereas a hedge is a close, straight line planting, all of the same kind of shrub or tree, usually meant to be kept closely trimmed, a hedgerow is quite different. A few basic principles are followed in its design and composition. Its width varies. In a hundred-foot hedgerow, for instance, there might well be a variation of from three to six feet, determined by the "snaked" inner line which should have balanced but not identical curves. Even the line along the walk need not



Jessie Tarbox Beals



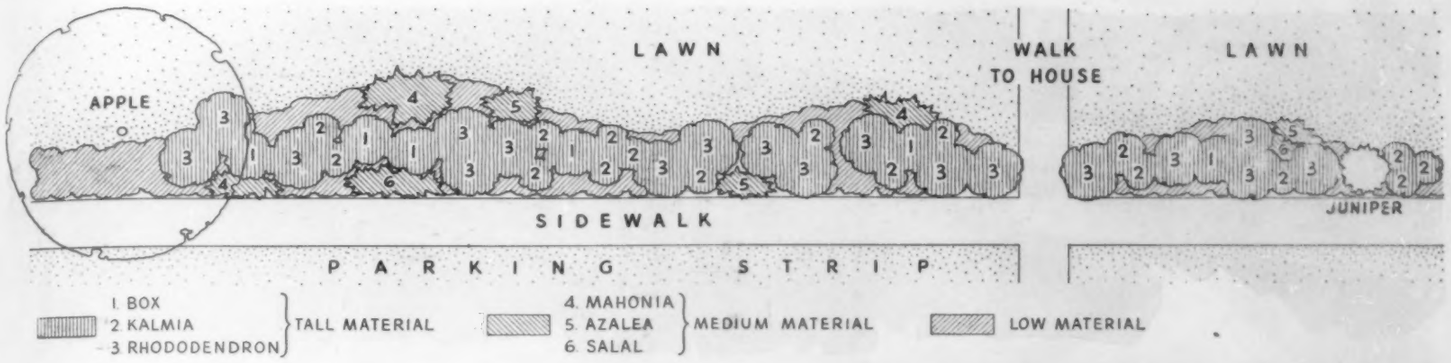
E. L. D. Seymour

At the top of these pages, planting plans for two hedgerows as designed by the author

In this garden both hedgerow and orthodox hedge plantings are seen. Right, a trimmed hedge of lilac

instead of just a HEDGE?

ROBERT MOULTON GATKE



appear straight if sturdy cover plants like rock cress and creeping phlox are allowed to break it here and there by growing out onto the walk.

The height must vary. From the high accents at the corners to one or two well-spaced lesser accents in between, there should be no obvious height to which the shrubs are held as in the case of a hedge. Yet the harmony of the composition demands that its height carefully graduate to and from the accent points so as to give no suggestion of one part being unrelated to the rest of it.

The materials used should show considerable variety of foliage. The plants must not be specimens in any sense, but must snuggle down in an intimate and friendly grouping. The use of evergreens is essential if one wants the cheering presence of green during winter. A careful selection of ground covers, and a bountiful naturalistic planting of bulbs can add much color.

My hedgerow pictured at the right is in the Pacific Northwest, a region so favorable to the growth of broad-leaved evergreens that they dominate in this particular planting. Rhododendrons (*R. californicum, R. catawbiense,* and the hybrids Alice and *album elegans*) and their first cousin, the mountain laurel (*Kalmia latifolia*) have been used freely. Salal (*Gaultheria shallon*), a native west coast broad-leaved evergreen also plays an important part. The dwarf Oregon holly-grape (*Mahonia aquifolium*) makes a distinctive contribution. In grading down from the accent trees at either end (an apple tree and a juniper retained from previous plantings) bush-trimmed firethorns are used; they provide very welcome winter color, but how long they will tolerate the acid soil is a question. The West Coast evergreen huckleberry (Vaccinium ovatum) and a rapid growing box are used rather freely to provide foliage contrast with the larger leaved evergreens.

Scotch heather, dwarf Oregon-grape, and the prostrate cotoneaster are the chief low-growing shrubs used. The sword fern (a native evergreen) helps blend the various shrubs and plants into a closely harmonized planting. Violets, a native white flowering oxalis, rock cress, and creeping phlox form a luxuriant ground cover. Masses of woodhyacinths (*Scilla campanulata*) with a generous sprinkling of Darwin tulips, narcissus, and St. Brigid anemones make a glorious contribution in their seasons and a few clumps of columbine add their charm. For some years English iris have been holding their own in this highly competitive planting and their distinctive splashes of rich purple are especially appreciated when other color has largely disappeared.

From year to year a hedgerow changes in composition. I established the lines of my own hedgerow a dozen years ago and have not changed them; but its make-up and effect have been constantly changing as I have been able to add the plants I wanted and discard the temporary fill-ins. With the firm backing of a healthy bank account one could, in a single visit to a well-stocked nursery, select shrubs and plants to create quickly what appears to be an old established hedgerow. I have enjoyed creating such short-order hedgerows (for other fortunate folk who had bank accounts), but my own had to come to its present luxuriant growth over a dozen years of gradual development.

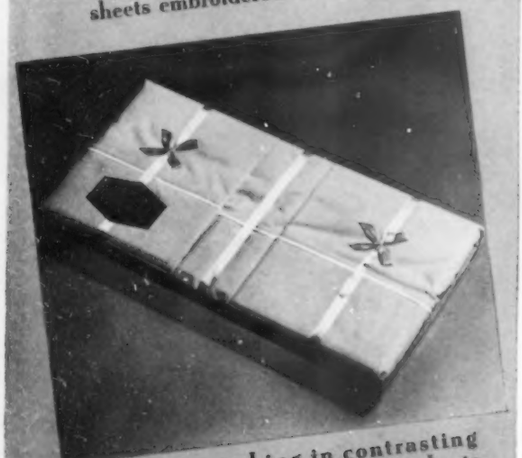
The first shrubs used were largely inexpensive and quick-growing ones which I did not intend to leave as permanent plantings. Annuals and inexpensive perennials almost immediately made the hedgerow a riot of summer color. I introduced my favorite broad-leaved evergreens—rhododendrons and kalmias—a few each year, and as they established themselves I was able to remove the more ordinary shrubs and depend less and less upon annuals. Thus each year for more than a decade the hedgerow has presented a changing picture and, in a lesser degree, it will continue to change with the years.

The construction work required is relatively simple. Stakes and string, or the ever handy garden hose, are used to mark a graceful inner "snaked" line which ranges from three to six feet from the straighter front line established by the walk. The curves should

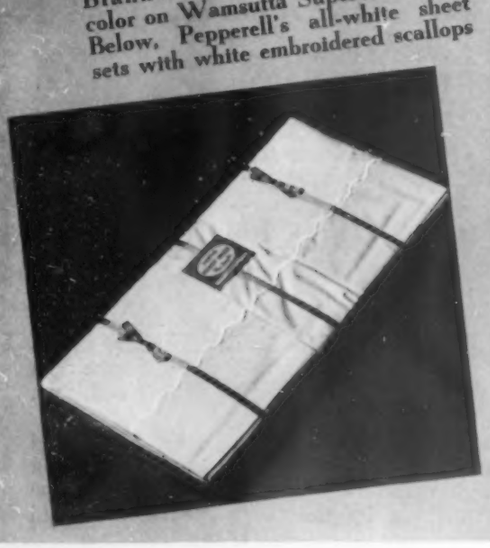
[Please turn to page 103]

Pequot sheets carry permanent size index tabs so that it's easy to find the right size on your linen closet shelf

Scalloping is back! Utica & Mohawk sheets embroidered in choice of 5 colors



Blanket stitching in contrasting color on Wamsutta Supercale sheets Below, Pepperell's all-white sheet sets with white embroidered scallops



WE'RE CAMPAIGNING FOR

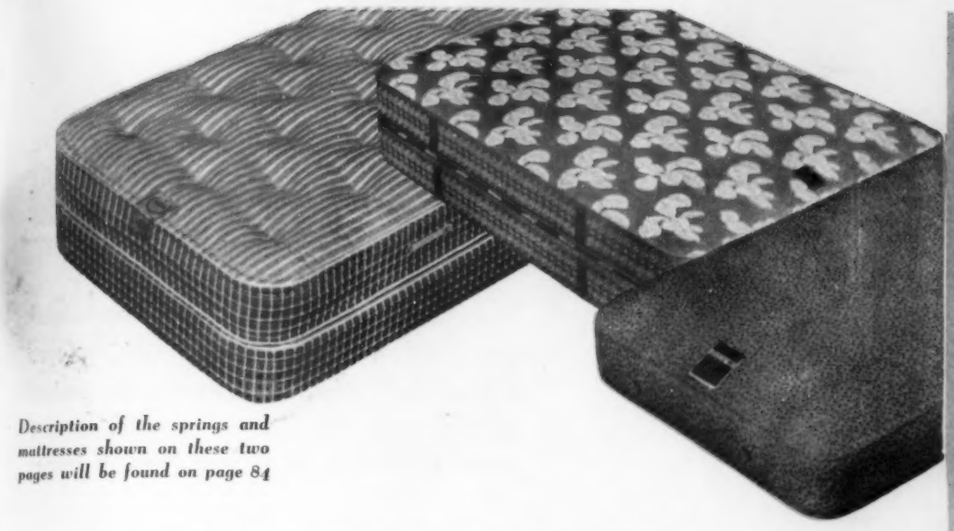
by
HELEN BRYANT
ERWIN J. DAVIS
RAE NORDEN SAUDER

How many times do you turn in the night? If you only shift thirty-five times you've had a good night's sleep! That's the average number of times the healthy person makes a major shift. One hundred per cent sleeping comfort may belong to the millennium, but at least you can try to get as close to it as possible. You can't choose your spring and mattress by looking at the ticking and hoping for the best. Know what's underneath the ticking and buy the very best you can afford.

You'll find an extremely wide price range. You can get a plain cotton-filled mattress with no springs for as little as eight dollars, and others at varying prices up to $150. Just what is the "inside story" of these mattresses that differ so greatly in price?

The most inexpensive mattress worthy of consideration is filled with layers of good cotton, not with loose cotton stuffed in any old way. The cheapest grades are composed of short dusty linters from nearest the cotton seed. The better grades are composed of the cleaner, whiter, longer, more resilient fibers. A specially fine grade called China cotton is the only one that has a natural kink. An innerspring mattress upholstered with China cotton may be a better mattress than one which has a top dressing of cheap hair, for cheap hair is apt to be hog's hair instead of horsehair. A too-cheap cotton

Better Sleep! z z z z z z z z



Description of the springs and mattresses shown on these two pages will be found on page 84

mattress, will soon develop bumps and hollows. A cotton mattress cannot be "made over." When it acts worn out, it is worn out. Moreover a cheap cotton-filled mattress rarely has a strong, close-woven ticking. A ticking covered with a gay spring-flower design may look pretty, but if it is loose and sleazy it will soon wear threadbare, and you can't sleep on mere pattern.

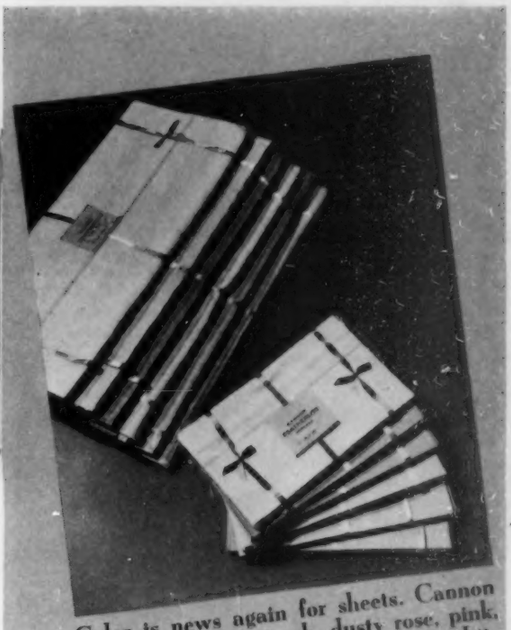
A very fine innerspring mattress may cost as much or more than an all-horsehair mattress and be very satisfactory if you like sleeping on springs—most moderns do. (Some people, however, think they have too much bounce!) How many springs should a good mattress have? The number is not the deciding factor. Nine hundred and sixty weak little springs that shift or lose their resilience will not be as satisfactory as 480 or even 240 springs that are well anchored in place and that are so well "tempered" that they hold their resilience. Individually pocketed springs eliminate any risk of squeaking, but some mattress experts think that unpocketed coils can be more firmly anchored in place.

Innerspring mattresses can be upholstered in a variety of ways—with cotton felt or with layers of hair over the cotton felt. If you're told just that they have layers of "hair" you can be pretty sure you're getting hog's hair, which is shorter, coarser, and less resilient than horsehair. If you're getting pure horsehair, rest assured you'll be told quickly enough.

A vital part of an innerspring mattress is the edge. After all, even if you religiously avoid sitting on the edge of your bed, you can't get into it by taking a high dive, and it wouldn't do your springs any good if you could. So get a mattress with an "imperial edge," which means that extra wadding and sturdy stitching have been used for strengthening purposes.

Again, consider your ticking. A good strong cotton-and-linen damask will be satisfactory and good looking. But strongest of all is a good old-fashioned woven-stripe ticking—not so old-fashioned, either, for now these tickings come in many smart stripings every bit as handsome as the colors of a regiment.

Now, the all-horsehair mattress. For the past ten years or more, this mattress has been in eclipse, owing to the popularity of innersprings, but it is coming back. A horsehair mattress can be remade indefinitely. After you've used it for years and finally flattened it down a little and worn out your ticking, send it to a good mattress depart-



Color is news again for sheets. Cannon percales come in peach, dusty rose, pink, azure, maize, jade and, of course, in white

Shrink-proof and moth-proof is North Star's knitted blanket throw, 54" x 72", in pastel and some darker colorings

Kenwood's "Robin Hood" plaid blanket, over-stitched, comes in several colors

Use a circus design for a boy's modern bed, peasant for a girl's graceful French Provincial one

Cabin Crafts, Inc.

Much as we believe in that good, sound eight-hour sleep on the most comfortably equipped bed, we don't stop there! Here is the rest of our campaign—this time for colorful, suitably styled bedspreads for various types of rooms

F. Schumacher

If you have a spool bed, use a simple homespun type of spread. Cherry red, white, and blue plaid is our first choice for a spool bed similar to one pictured above

Louisville Textiles

Sturdy fabrics and "double deckers" go together in a boy's room. The red, white, and blue striped spreads set a nautical scheme and will stand heavy wear and tear

ment. Using the same horsehair and charging you only for new ticking and labor, they'll send you back a mattress looking and acting like new. A horsehair mattress can stand by a family for more than half a century, providing luxurious repose for several generations.

Horsehair has a natural, indestructible resilience. Since the resilience is present in every hair, and not in separated springs, it floats you off to sleep with a wonderful, even buoyancy that is quite without peer. The horsehair used in mattresses is usually a mixture of mane and tail hair—tail hair is livelier than the softer mane hair—both black and white perform in the same way.

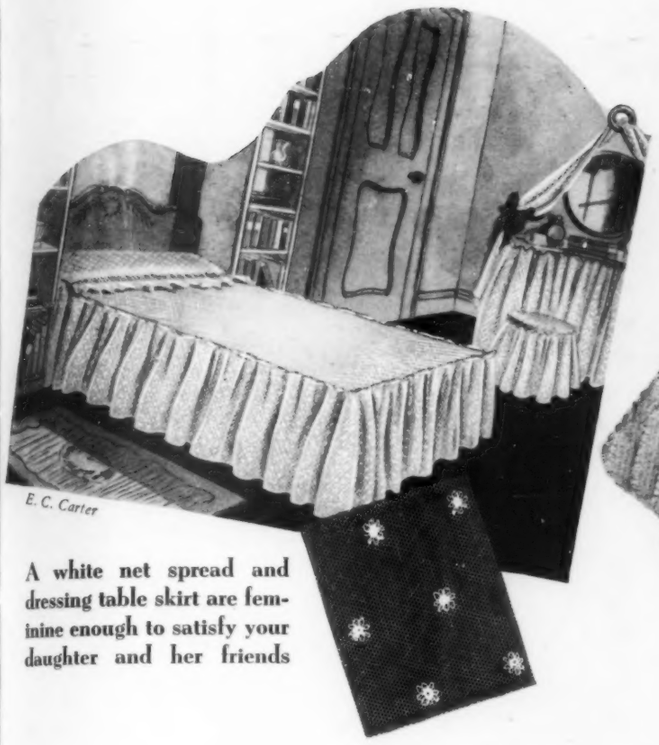
There are different qualities of horsehair, however, due to the length of time given to the curling process. Although horsehair is naturally resilient, it does not have a natural permanent wave—the crinkle is put in.

You can buy the mattresses described, either ready-made, or made to order. If you have a mattress made to order, give the weight of the person who is going to sleep on it, and say whether the sleeper likes a very firm or a very soft mattress. The maker can then adjust the "laying" of the upholstery and the tightness of the "tying" to suit. Almost all mattresses have handles for turning—use them! "Turn your mattress instead of yourself" is a good maxim.

Box springs aren't such a complicated subject as mattresses. They are generally upholstered to match the mattress and should be made of good wood. Tough, slow-growing Canadian spruce is excellent. Quick-growing, easily split pine is not at all desirable.

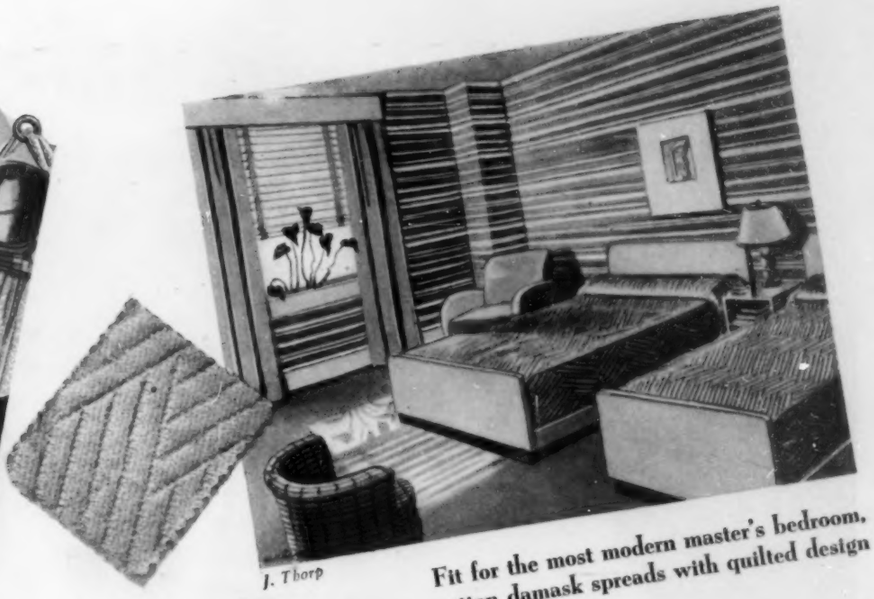
What your perfect pillow may be is a highly personal preference, because only you can judge how soft or how firm you want it. Good pillows are made with goose feathers and down, not with duck feathers. Whether you want all feathers or all down, or a judicious mixture of the two, your head and your purse must determine.

PEOPLE sleep with blankets over them and none under them. This one-sided idea has come into being since the passing of the good old feather bed. Do you remember them? You are lucky if you have ever known the luxury of sleeping on a mattress filled with goose down—have felt the comfort and the warmth they offer when winter winds blow.



E. C. Carter

A white net spread and dressing table skirt are feminine enough to satisfy your daughter and her friends



J. Thorp

Fit for the most modern master's bedroom, cotton damask spreads with quilted design

With the coming of the box spring mattress, concentration was directed to comfort, softness, and proper body support, but unfortunately attention was distracted from the importance of having warmth underneath as well as over you while sleeping.

When the old feather mattress was lugged to the attic, people went on sleeping just as before with the blankets only on top, and what a surprise they received! They found that they had to double the number of blankets for warmth. With these extras they woke next morning just as tired as they were before they slept.

There are two reasons for this tired feeling after a long night's rest. The first is the weight of the blankets on your chest, and the second is the fact that you have no blanket underneath. Let's take reason number one and look into it thoroughly. You must breathe, of course, while you are asleep as well as while you are awake. Now, if you're normal, you'll breathe about sixteen times each minute. And if you have a ton of blankets on your chest you will have to lift those blankets and lower them at a total of thirty-two times a minute. As long as you work all day, why work all night being an elevator to a bunch of heavy blankets? Nobody pays you for doing this, so why do it?

Here's the answer to this first problem—a woolen blanket. Wool is the second best insulator in the world. It is a very poor conductor of heat and it takes no interest in conducting the heat from your body out to the cold air in the bedroom. Wool is light. One woolen blanket will hold twice as much heat as four cotton blankets and will weigh only one fourth as much.

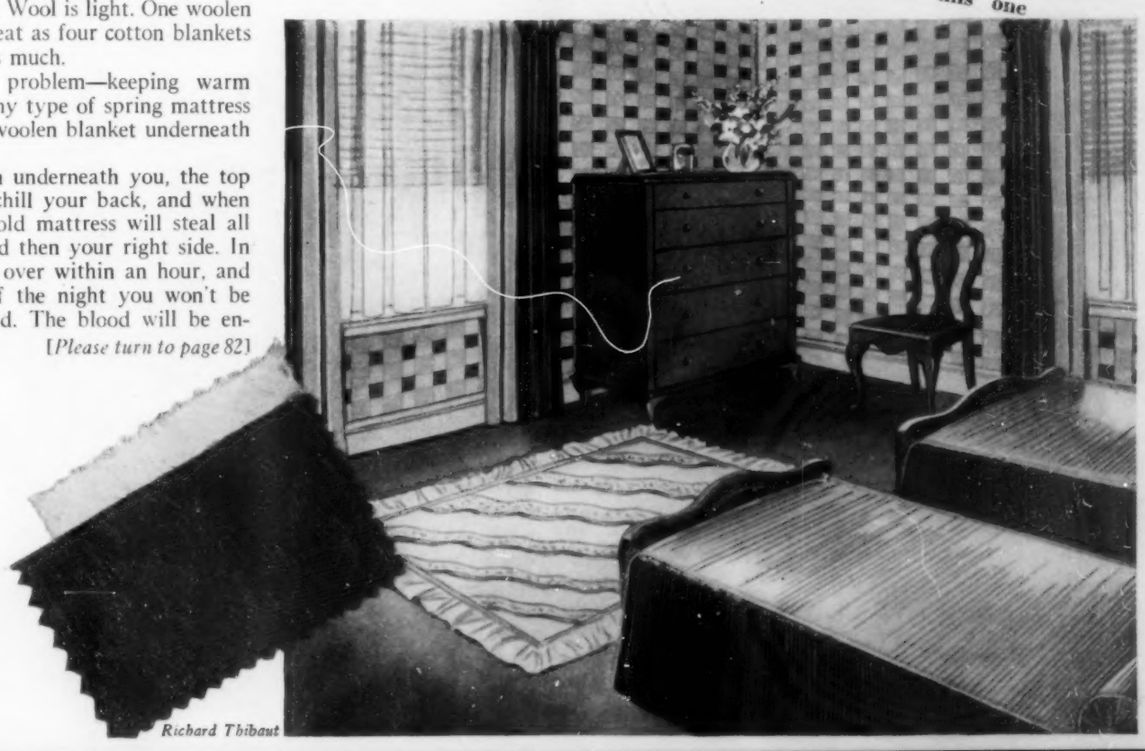
Now let's tackle the second problem—keeping warm underneath us. If you are using any type of spring mattress you should have one good warm woolen blanket underneath your bottom sheet.

If you don't put any insulation underneath you, the top of your mattress is cold, it will chill your back, and when you turn on your left side the cold mattress will steal all the heat out of your left side, and then your right side. In other words, you will be cold all over within an hour, and for the remaining seven hours of the night you won't be resting, you'll be fighting the cold. The blood will be en-

[*Please turn to page 82*]

E. C. Carter

Old-fashioned eyelet embroidery, ruffled and ribboned, is perfect for a high post canopied bed such as this one



Richard Thibaut

Silk faille, simply tailored and piped in a contrasting color, makes smart and practical spreads. Use them in a conservative eighteenth century bedroom or with equally good effect in a man's room

Photograph by R. H. Ross

Children, too, like to "SAVE FACE"

MARY ROBBINS HAWORTH

THREE-YEAR-OLD Nancy knew that her mother did not want sand dumped on the front yard. Nevertheless, Nancy dumped it, all in one great heap. Of course mother found it out and insisted that Nancy pick it all up, *at once*. Nancy sat by the pile and refused to move. Mother stood over her and kept insisting. Nancy continued to sit. By a wise inspiration Mother changed her tactics to: "Nancy, it will soon be time for lunch. Let's see if you can get it all picked up by then." And also wisely she left the child alone so that she could do the job without feeling she was being watched. In ten minutes the sand was picked up and Nancy had dropped her resistant attitude.

We accomplish very little by nagging, by insisting, by standing over a child until a little job is done. The main fruit of such efforts is the building up of a negative, resistant and hard-shelled attitude in the child. And can we blame him? Wouldn't we, under similar pressures, rebel and refuse to coöperate? With children the situation is just the same. They, too, have their prides and their own personalities. They hate to change their ways while being watched. Yet these same children cooperate with adults who try to understand their motives and their feelings.

Sketches by P. Frame

Art must put his toys away after each use

Billy was being taught to say "please" at an age when such words of politeness meant nothing to him. But "please" he must say whenever some adult decided that this magic word was to be spoken before he could have some privilege or toy. (The adults weren't always consistent. For a while he might be given any number of things without any mention of the word, then all at once the adults would remember it and insist on its use.) Aunt Jane came back from a visit, bringing a big new ball for Billy. He almost had his hands on it when suddenly everyone agreed that there would be no ball for Billy until he had said "please." They all watched him, they all said "please," they all urged Billy on, but he said nothing. "Don't you want the ball?" and they dangled it in front of him. Still Billy said nothing. "We'll take it away"—still nothing. And finally they all did leave, taking the ball with them. Later, Mother found Billy alone in the yard mumbling "please, please," practicing to himself. She called back the mob and the ball. "Now Billy's ready to say 'please.'" But again nothing. Whether in the end Billy was given the ball in spite of "please" refusals, or whether it was permanently withheld and Billy callously decided he didn't want the ball anyway matters not so much in this all-too-true but tragic tale.

Five - year - old Jo must put on his own boots

The important thing is to ask ourselves some vital questions, namely: Should we "sell" our "gifts" to children, or what, exactly, is the true nature of a gift? Is "please" the one and only way in which genuine appreciation can be shown?

Even granted we can teach a very young child to say "please" for what he wants, can we always give him those things when he says the word or refuse them when he refuses? Doesn't it all look quite arbitrary and meaningless to the child?

What price is being paid for these automatic gestures of "please," "thank you," "hello," and "goodbye"? Are they worth the tears, the upset meals, the habits of defiance and the indifferences which the pressure to produce them leaves in its wake?

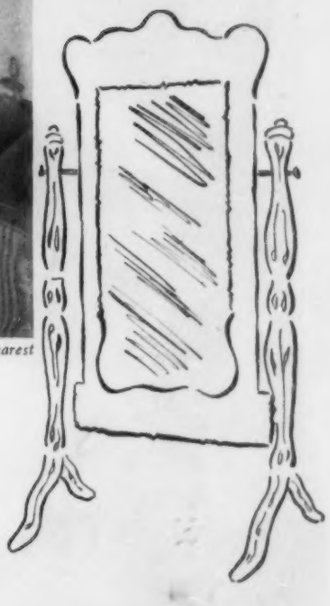
Wouldn't it be better to wait until these conventions can have some real meaning to the child, until he feels the need to use these words of appreciation and respect? This time will come and this need will be felt if those about the child are courteous and considerate to him and to each other in their normal daily contacts.

Then there are the hundreds of family rules such as: Jane must *always* wash her hands before lunch; Jo *must* put on his boots before playing outdoors in bad weather; Mary, who has just learned to tie

[*Please turn to page 94*]

You Can't Ask More of ONE Mirror!

F. M. Demarest



WHEN you can see possibilities of future usefulness in an old standing mirror, that's ingenuity. When the mirror comes down out of the attic to lend its pedestal base to a drop-leaf table and one of its posts to the making of a desk lamp, that's news. You certainly couldn't ask more of one mirror!

In decorating her own New York apartment Mrs. B. C. Wolper performed this miracle. The table, shown in the above photograph, is simply a new top on the old mirror base; the lamp, below, was made by adding a new shade to a post and brass finial of the mirror. Mrs. Wolper is a decorator who likes to use old things for new purposes, and has done exactly this. She had two old tables cut down and converted into the post lamp tables by the lounge chairs. The desk is merely an old mahogany dressing table, washed and bleached! The Regency desk chair, found in a very worn state, was restored and reupholstered. Some of the most unusual accessories include an old cruet stand and an old sewing box now used to hold ivy. All of these antiques are comfortably at home in their present small quarters and will be a fine start toward furnishing a country house the Wolpers are planning to have before very long.

The main living room problem was lack of fireplace; hence no focal point. This was turned into an advantage, however, by putting a handsome old English grilled-front cabinet on the long wall and grouping the sofa and lounge chairs on either side of it. On the opposite wall is an English cabinet with simple, modern lines. Its center open shelves are used for magazines, while the cupboards on either side make welcome storage space. The writing group is nicely

[*Please turn to page 106*]

ELEANOR T. WOLPER
Owner and Decorator

On desk is the lamp made from mirror post. Note contrast of dark mahogany chair with bleached wood of desk

An old oval-shaped mirror with its original frame gilded is attractive above the dressing table. The gray, white, and rose scheme was taken from wallpaper

From Early Wicker to Swedish

—being a tale of how THE AMERICAN HOME took under its wing a dejected sunroom in a Forest Hills, L.I., home and transformed it into a place for comfortable, modern living

MARION M. MAYER

OF 1924 vintage, our sunroom had taken on a completely tired-out appearance. That was the period when wicker furniture was the obvious selection for a sunroom—and *we* went all the way in furnishing ours, even to the cumbersome lamps which were discarded as time went on. To have the room dated didn't upset us nearly as much as to have it drab and cheerless—that was really depressing and inexcusable. On previous occasions we had injected new life by repainting the furniture and dyeing the draperies, but now the time had come when everything had reached that run-down-at-the-heels stage, so we decided to throw off all inhibitions and start on a brand new tack.

This room is the most lived-in room in the house. It is here that we read and write, play cards, entertain, and not infrequently have breakfast or luncheon. We, therefore, wanted furniture that would answer all our needs—it must be comfortable, durable, fresh in spirit and radically different, but not so radical as to be out of harmony with the rest of the house. Swedish Modern seemed to meet all these requirements, so Swedish Modern we decided it would be.

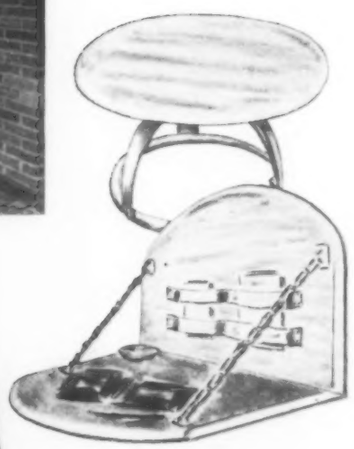
At this point the decorating editors of THE AMERICAN HOME became interested in our project because they saw in it an opportunity to help thousands of readers who have sunrooms and needs similar to ours. We all went into a huddle and the results you see pictured on these two pages and on the cover of this issue.

The keynote colors selected for the room were green, coral, and natural linen color. Having an east-south-west exposure and twelve windows, this room has an abundance of sunshine both summer and winter, so a restful shade of green slightly on the olive tone was selected for the walls and wood trim, and for the ceiling a pale green which almost looks like a reflection of the walls. Oil paint was used on ceiling as well as on walls. To break the possible monotony of too much green, the chimney breast—which is really the back of the living room fireplace—was painted a natural linen color to match that in the drapery material. We were fortunate in having a terra cotta tile floor which was just right for our scheme.

A few physical changes which added immeasurably to the size of the room were effected. The French doors on either side of the chimney leading into the living room were removed. These were never used, so their removal was all gain, affording more space and a less cut-up effect. The center ceiling light also was taken down, again making a vast difference in the size of this room which is twice as long as it is wide. The third operation, slightly more of a major, involved the lowering of a radiator, but was well worth the effort—although not until the room was well along on its rejuvenation would the "doctors," two helpful men of the house, really admit it. The large radiator at one end of the room was lowered two inches by having each leg sawed off. This brought it well below the window sill and, painted like the wall and wood trim, it no longer appears as an object terrible in the room. Its mate at the other end of the room was no problem at all because it was to be hidden by furniture.

Venetian blinds were the perfect answer to the window question and, as the windows are arranged in groups of three, one wide blind was used for each group. And right here compare the "before and after" of the windows, treated

[*Please turn to page 85*]



The great expanse of bricks on one wall was pleasantly broken up by a shelf and three prints. Starting life as a round coffee table, the small wall desk fills a useful and decorative purpose

ish Modern

To make a snug fit of this corner table, a shelf was attached to the wall flush with the table top and covered with a piece of emerald mirror

Pleasing color and increased comfort are outstanding gains of this rejuvenated sunroom. The windows, treated as a group rather than individually, are far less "jumpy" than before

All photographs by
F. M. DEMAREST

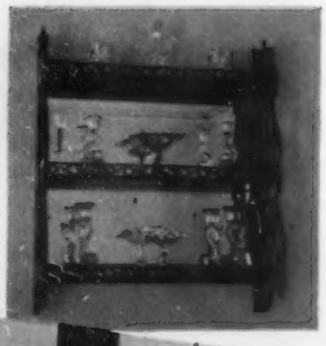
From a set for "The Women," M-G-M

After You Collect It—

From the collections of
MRS. C. H. ALEXANDER
and
MRS. CLYDE N. WHITE

WHEN the little back-country auction is over and the last odd lot of antique glass and china has been handed down to the highest bidder, do you ever survey your own share and wonder just where you are going to put it all when you get home? And do you at that point murmur heartfelt blessings on the corner cupboard? There surely will be room for just a few more pieces on its ample shelves! For if you have the kind of house where there are apt to be children or dogs on the verge of a romp, and if you happen to collect antique glass and china primarily for the purpose of enjoying it, then the problem of taking *reasonable* precautions looms rather high and the corner cupboard with its manifold shelves out of arm's reach (little arms anyway) is most certainly of particular benefit.

With my hat off to the real collector



Color photographs by Waters & Hamlin

Elizabeth Low thinks that the place to house an old glass collection is in the faithful corner cupboard. Helen Bell Grady interviewed two San Francisco collectors with ideas about shelves and tier tables. Whatever your fancy, do use and enjoy your collection as a decorative addition to every room in the house

Photographs by F. M. Demarest

Where Do You Put It?

of only the rarest treasures, which of course require the maximum of safe-keeping and no end of glass doors, my remarks are not for him. Here instead is a word for the more modest or perhaps the more reckless of us who are always on the lookout for a new and pleasing disposition of the odd bits we have picked up and want to display in plain view all through the house—where they are constantly seen, used, and appreciated, and, though cherished, are not too frightfully valuable to worry about. As Lynn Fontaine said to the great art collector who claimed that there was absolutely no market for his precious pictures, "How nice! Then you can just relax and enjoy them!"

Did you ever think of putting a little corner cupboard in your bedroom? The one in photograph, above right, fits cosily enough into a bedroom corner and contains, very appropriately, basket-weave perfume bottles, patch-boxes of tortoise-shell veneer lined with bits of silk, miniature blown lamps, a pair of ancient spectacles in their pewter case lined with blue cloth, and an old tole tea-caddy. Hatboxes are quite properly piled on the topmost shelf; close beside hangs a pair of the daintiest of French silk embroideries which bear respectively the touching sentiments: *offert, au meilleur des pères* and *dédié' par l'amour filial*. The group is completed by the ladder-back arm-chair whose cushion is an old sampler, and a quaint little footstool. The pine cupboard is unusually small, and the almost rococo line of its broken pediment is sophisticated and utterly charming.

With such distinctly feminine paraphernalia, the cupboard is very suitably placed in a lady's bedroom which boasts a canopied bed. The highboy, a group of English samplers on the walls, some Pennsylvania chalkware, and on the dressing table a delightful little row of shagreen traveling perfume cases with miniature bottles, each with silver funnel and little silver chain around the stopper, are interesting, too. Although the room harbors all these collections, so

If you like to have your collections in plain sight, why not a series of step shelves for a balustrade? Very effective, as shown above

Tomlinson

Drexel

Colonial Mfg. Co.

Colonial

Widdicomb

skilfully and unobtrusively have they been incorporated into the plan of decoration that there is no hint of museum atmosphere. You are aware that the room is charming and very suggestive of the personality of its owner.

The dining room shown on page 35 carries further the idea of everyday use of antiques. The room has light painted walls, with red and white toile at the windows which overlook a tiny bricked courtyard with a Charleston flavor, and sunlight flickers through old glass bottles of sapphire and pale green on the window shelves. The dark walnut table is laid with glass of the dainty Barley pattern, and modern service plates of a rich reddish purple which pick up the color of the Revere grapes in the Barley compote centerpiece. The rough-textured linen tones in with soft shades of purple and red and blue. The delicate tracery of the clear Barley glass stands out against the dark wood and gains dignity and accent in combination with the deep purple plates. On the sideboard is a gay combination of fruit and flower plates of different colors —and more of the Barley glass. (This pattern, the authorities tell us, belongs to the clear conventional group of the Sixties or Seventies. The scalloped rim edged with dewdrops adds a sparkle to its otherwise fairly simple design. It is inexpensive, can be picked up in New England, the Carolinas, Ohio, and probably other parts of the country. The little scalloped, footed sauce dishes, which come in at least four

From the collection of Mrs. Kenneth B. Low

From N. F. Little *Photograph by T. F. Hartley*

From the collection of Mrs. Kenneth B. Low

Everyone agrees that your collections should be a planned part of decoration. Don't hide them under lock and key

Statton

Metz

H. T. Cushman

Drexel

sizes and which first attracted me to the pattern, are really enchanting and adaptable to an infinity of uses.

Another pleasing arrangement shown on page 35, made purely for the fun of experimenting, has interesting harmonies, contrasts and suggestions of the past. The box with beautiful wrought-iron hinges is an Italian medicine chest which when opened reveals a complexity of secret drawers and little compartments and is such a one as might have been carried by a musty old apothecary out of Shakespeare. The tole coffee pot has a faded pattern but what color is left is lovely. The little Ironstone teapot saucily holds its own with the mulberry luster teacups, and the flowers on the tray bring it all together. The other photographs have suggestions for interesting arrangements of pewterware, either with classic simplicity on a mantel shelf or in mass formation. Color combinations in these particular rooms are especially successful. The woodwork and corner cupboard are a subtle shade of pearl gray, the wallpaper has a clear lemon yellow background with dark drawn design, very graceful. The yellow paper, offset by the gray panels and satin sheen of the burnished pewter, gives an astonishingly beautiful effect. Quite another note is struck in the arrangement of pewter utensils of a simpler type on the dresser. Here the walls are white plaster,

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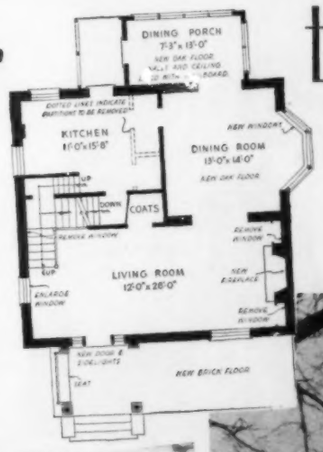
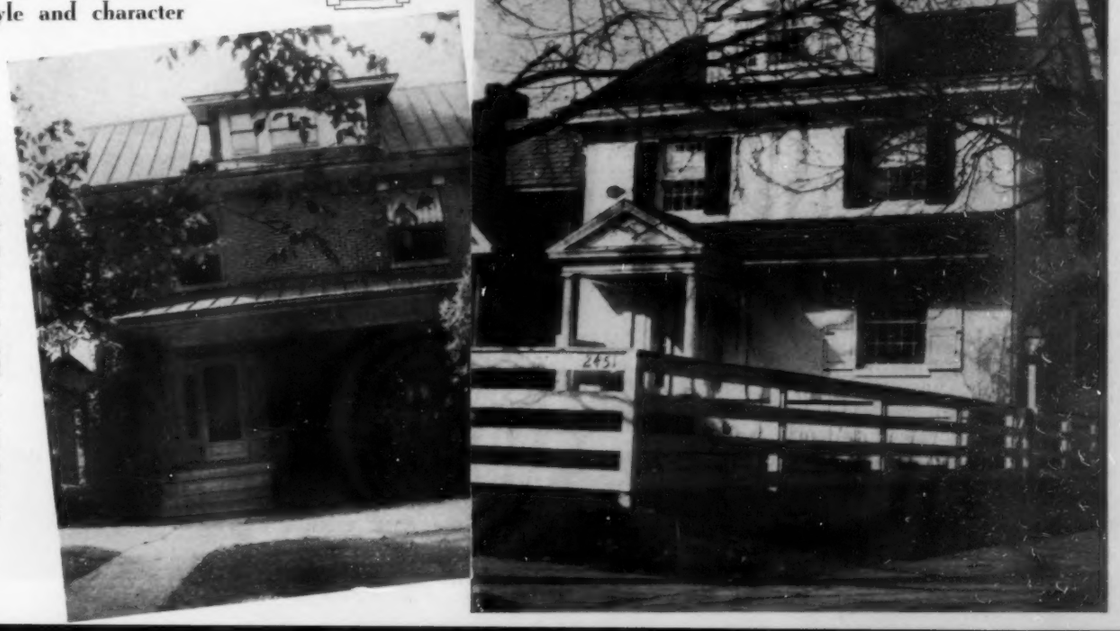
CHANGE *for* the BETTER in Louisville, Ky.

CARL A. ZIEGLER, *Architect*

More people live in old houses than in new ones in this country, old houses which they cherish because of their associations but which often have inconvenient arrangements and equipment and an unattractive appearance hard to put up with. It is often possible to remodel such homes into really good looking, livable places with only a little structural alteration and at moderate expense. Here is an example of how simply and how well a commonplace type of older suburban house was made over into a home which is outstanding because of its distinguished style and character





THE young owners of this house, Mr. and Mrs. Ralph Gifford, Jr., wanted their home to be more than a building structure; they wanted it to have those elusive qualities of atmosphere and charm which endear a house to both owner and passer-by. The original structure which they bought is shown in the adjoining photograph, the sort of house which was erected by many operative builders without benefit of architectural study. It had poor proportions, dreadful cornices, and a dormer window on the third floor front which "set your teeth on edge." The brick

The whole fireplace end of the living room was recreated by new bookshelves, fireplace mantel, and paneling

The stairway was turned so as not to waste wall space. The ugly square window was exchanged for a full sized one. The dreary center fixture was removed

walls were without pleasing texture or color of any kind and as sometimes happens in "practical builders'" houses, the windows and doors in many cases were quite impractical in both their placement and operation. This was the house which had to be improved—and as costs had to be restricted in every way possible, it was necessary to use as much of the existing structure as could be used in improving the composition, details, and plan of the house.

First of all, the porch roof across the front of the house, which made a very gloomy room of the living room, was removed. The exterior walls were whitewashed and given a surface of attractive tone. These steps alone gave the house a distinctively different character from the original nondescript brickwork. An apron, or overhanging eave, was added along the second floor level where the porch roof had been taken off. This created a nice horizontal line, brought down the apparent height of the house, and gave it better proportion. Avoiding any serious structural change, the front dormer was re-vamped to allow necessary head room for a much wanted maid's bedroom in the third floor; it was changed into a Colonial gabled dormer using all the existing structural work. A simple gabled entrance porch of Colonial design, just large enough to afford protection to the front door and a place for a settle was constructed and the old porch floor was converted into an open brick paved terrace. The entrance door with its side lights was simply repainted and dark shutters were added upstairs. The whitewashed walls proved especially successful in improving the aspect of the house. Changing light and shadows from the branches and leaves of trees dapple its light surface with agreeable effect. A Colonial lamp post and a white rail fence were put up around the lot and tied the whole new design together.

The interior was very discouraging indeed, especially the stairway and the fireplace end of the living room. Using the existing stair horses, risers, and treads and covering the end of this room with simple New England boarding which completely hides the two useless windows over the bookcases, the effect of an Early American room was obtained at a very small cost. In the dining room the old bay window was recon-

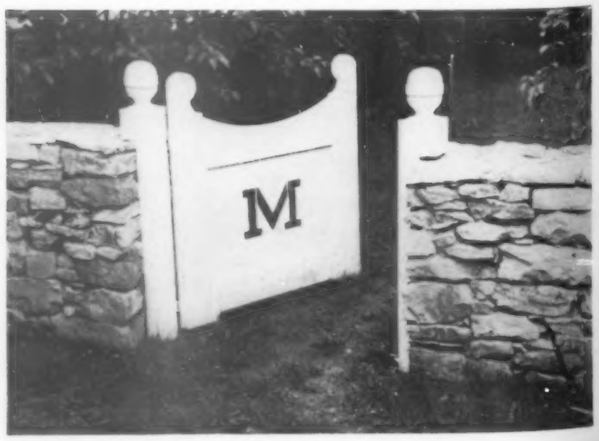
[*Please turn to page 80*]

Personalize the Garden Gate

A NEW note in garden fences is the initialed or monogrammed gate, one of which is shown here. No end to the variety is possible and the style of letter to be used will be governed largely by the design of the gate and the letter itself. This upper case, boldface type M is plain jig sawing with quarter-inch iron rods running from the pointed tips of the inside of the M to the top for greater stability. These are painted white and enhance the appearance of the gate itself.

The chief value and charm of a monogrammed gate is that the letter or combination of letters stand out in bold contrast when viewed against the dark green background of the average garden.

DALE VAN HORN



THEODORE FISHER

Reading clockwise, Governor's Palace, John Dawson house, Robert Ingersoll house, Las Vegas house of 1860, Maxwel Manor House, at Cimarron, the "Oldest House," Kit Carson house, and Senator Dorsey castle

American Home Pilgrimages

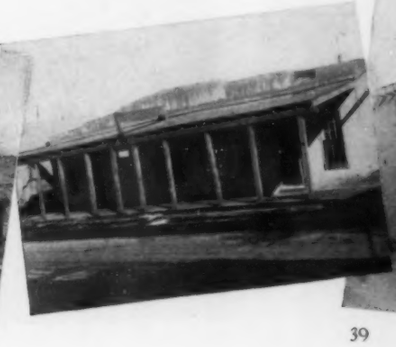
Photographs by the author

NO. VIII—NEW MEXICO

THE original white settlement in New Mexico, made by Don Juan de Oñate in 1598, was called San Gabriel during its brief existence. It overlooked the Rio Grande not many miles north of what, within the next decade, proved to be the site chosen by this famous colonizer for Santa Fe, the City of the Holy Faith of St. Francis. This city is the next oldest in the United States to St. Augustine, Florida, settled by the Spanish in 1560. But Spaniards sought the "Seven Cities of Cibola full of gold" in the American Southwest previous to this time.

Designated the "Sunshine State" from its entry into the Union in 1911, New Mexico is imbued not so much with the ebullience of the new, rather than a sort of perennial youth of challenging sophistication. The elite of Southwest colonial society has congregated for centuries in Santa Fe, a city of great trade that prior to the Mexican War did a yearly business of a million dollars with the state of Missouri alone. Large emporiums dispensed articles of luxury and dress, so that Señoritas might dress in a fashion equivalent to the belles of Washington or New York. Its residential popularity today as yesterday has much to do with its location on a sunny, breezy plateau, situated at the base of the imposing Sierra Sangre de Cristo range of the southern Rockies.

Extending the entire length of one side of the Plaza is the Governor's Palace, a structure built by Don Juan Oñate. It is a one-story, thick walled adobe



building with a *portale* all along the front. General Lew Wallace as Governor of New Mexico Territory was privileged to write the final chapters of his book, "Ben Hur," here. Actually a presidio, or unit separate from the settlement, it was used frequently for purposes of defense.

In the Pueblo Revolt of 1680, the whites were besieged there until they finally escaped the Indians and fled to El Paso, Texas. Diego de Vargos then reconquered the territory of New Mexico, and this final Spanish victory over the natives was followed by a century of colonial development. In 1800, of the 30,000 people in the state, two thirds were Spanish and the rest, Indians. When New Mexico became a political subdivision of the Mexican Republic by the Treaty of Cordoba, 1821, bonds of Spanish exploitation were broken that gave full prosperity to the inhabitants. At the end of the Mexican War, General Stephen Kearney flew the American flag over the Governor's Palace.

Called "the oldest European house in the United States" is a two-story adobe structure still standing in Santa Fe. Of the early seventeenth century, it indicates how the Spaniards adapted the sun-dried brick architecture of the Indians as best they could to their own living standards, adding large doors and windows of civilized character. The Indian pueblos had small windows or none at all, and were entered through the roofs, reached by ladders. Horizontally laid wooden beams covered with a thick layer of clay formed the ceiling construction of these somewhat crude but livable homes.

[*Please turn to page 98*]

New Mexicans are building inherent b

The gate and guest house of Mrs. Mabel Dodge Luhan's house show the strength and simplicity of the Indian Pueblo style

Brick paving and ancient doors in the bedroom suite of Samuel Hamilton's house in Santa Fe

RICHNESS of texture, sturdiness of structure, respect for indigenous building formulae so adequate for the climatic and geographic conditions of New Mexico, are reasons enough for winning hearty approval of restoring native adobe homes for present occupancy, or erecting entirely new dwellings that conform to Southwestern principles of building and decoration. Santa Fe and Taos have many such residences that exemplify the Indian and Spanish Provincial elements of architecture.

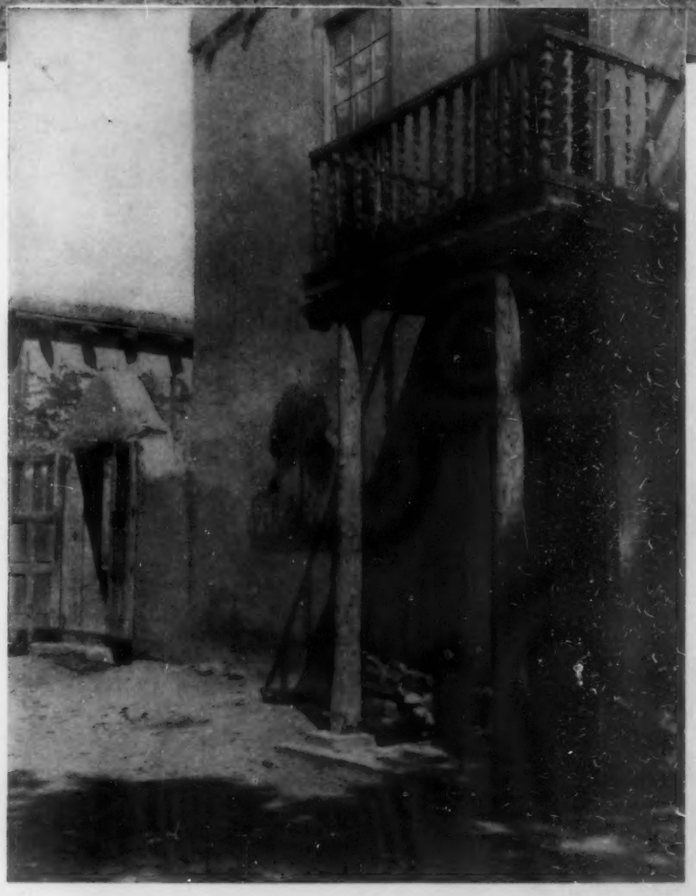
A suitable setting is important for making the Indian adobe house attractive as Mr. and Mrs. Samuel C. Hamilton well appreciated when they purchased their rancho near Santa Fe. Covering four acres of orchard, garden, and field, with the bridged "mother irrigation ditch" meandering through the grounds, the rambling one-story house with its two courtyards is situated in sheltering fashion against the broad hillside. An enclosing wall of native adobe, seven feet high, typical adjunct of the New Mexico country house, insures the Hamiltons of complete privacy when the entrance gate is closed, yet from the comfortable terraces and windows of their home, they are privileged to behold a view of the majestic, rugged peaks, completely unsuggestive of the busy public life of the city near by. Moreover it is only five minutes to reach the Old Plaza.

The house is indeed an old one, for the original Indian section of one room dates from 1760. A nucleus for further building, when the property was deeded to a native

beauty today, too!

Spanish-American family named Roderiquez, more rooms were built on along the hills, especially necessary whenever another daughter or son married, remaining at home as young couples did according to custom. The complexity resulting from such additions actually enhances the charm of the house, bearing out the picturesque implications of the hot country type of architecture.

To preserve this native character in the thick, flat-roofed dwelling was the constant thought of the Hamiltons when making much needed repairs and alterations. Walls were strengthened, and resurfaced inside and out. Interiors were finished with a light coat of white plaster applied directly on the adobe base, great care being taken not to conceal irregular masses beneath. This pleasant inflection of surface is best seen in the deep window reveals giving on the terrace from the long, narrow living room. Thickness of walls gives protection from heat of sun, and also from discomfort in cold winter weather.



Exterior details of Mabel Dodge Luhan's house and interiors of the Randall Davey and Samuel Hamilton homes. The use of rough logs for ceiling beams, and bold decorative patterns is noteworthy

Unquestionably of the Southwest are the peeled, stained-pole ceilings with unplaned planks laid over. The woodwork throughout the house, all doors, window-frames, and staircase balustrades, represents much time spent in searching for old, seasoned pieces of wood in remote villages. The seekers felt especially rewarded if they found a usable door or carved panel. Thus what had to be replaced is actually old, harmonious in the lines and proportions proper to the early Spanish accouterments of the native adobe house.

[*Please turn to page 100*]

Trees

Must Breathe To Live!

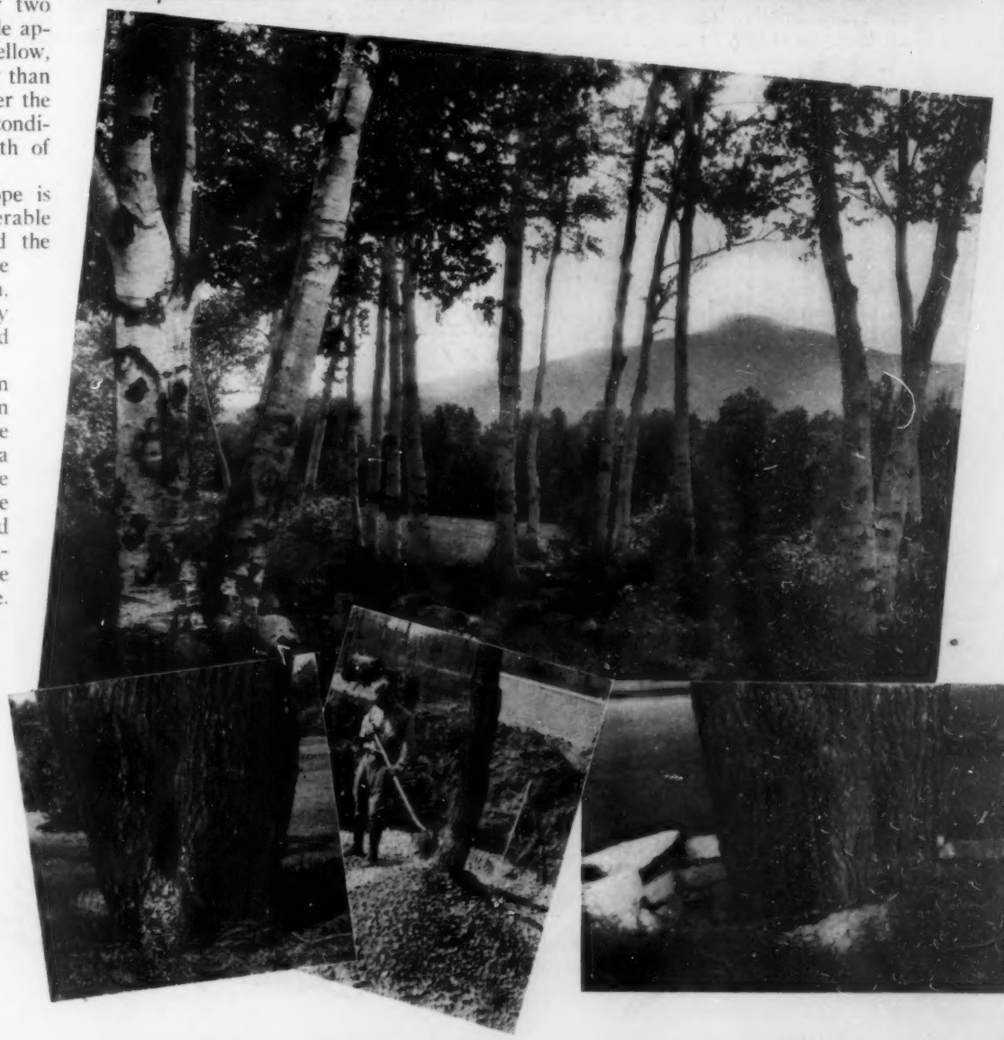
F. WILLIAM GRIMM

MR. BROWN buys a suburban lot and starts to build a house there because of the fine trees. There is plenty of room for a lawn, but the lot lies several feet below the street level so he decides to have it brought up to grade. The soil from the basement excavation is spread over the low area and around the trees—and in a year or two things begin to happen to them. First, signs of trouble appear in the leaves; they become pale, many turn yellow, some drop, and the fall coloring appears much earlier than usual. What is wrong? The roots are smothering under the heavy blanket of soil spread over them, and if the condition persists, it is very likely to result in the death of the trees, certainly a real tragedy.

On another lot the grade is too high. Some slope is needed to give the desired landscape effect, so considerable soil is removed from above the roots and around the trunks of the trees there. Again the leaves signal the distress of the roots; the foliage scorches, turns brown, or wilts; the more or less exposed roots are scalded by the summer sun; injured areas begin to die back, and soon boring insects attack the weakened trees.

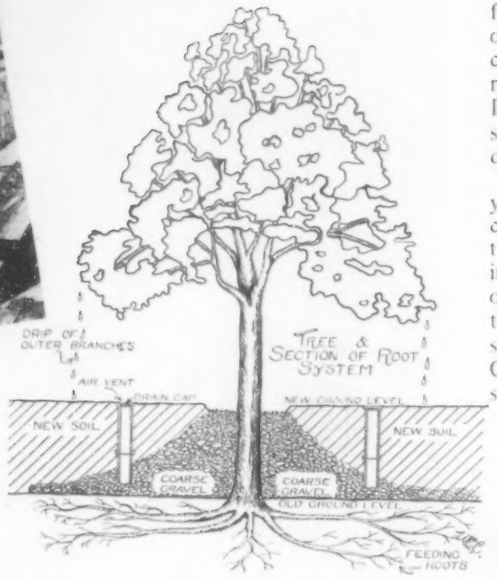
Mr. Jones decides to build his home away from crowded suburban conditions out among the trees on a large woodland lot. He clears away many of the trees so as to obtain more sunlight for a lawn and a garden. Everything is lovely until one day a severe windstorm rides through the clearing and finds a fine tall ash in its path. The ash, no longer shielded and protected by other trees and with a root system undeveloped to resist the unusual strain created by the blast, is sent crashing through the roof of the garage.

Still another homemaker builds a house near a graceful elm so as to enjoy its shade and companionship. But during the construction its roots



We owe it to trees to protect them from unnecessary hazards. Above, cut roots along the street gave no support against the hurricane. Right, photographs show too much fill; a gravel fill in the making; a dry well

What trees go through during building operations and, sketch showing correct filling technique



Photographs from Bartlett Tree Research Laboratories; Davey Tree Expert Co.; Florida Cypress Gardens Association; United States Forest Service; and the author

are maimed and mangled by excavating machinery, or hacked off with an axe to make room for foundations, drains, and a drive. Thus a splendid specimen is weakened mechanically and the way is paved for the invasion of those mutilated roots by insects and diseases which are among the keenest of nature's opportunists; open a spot in the vital bark defense of a tree and they swarm to the attack.

Sad stories like those could be recited almost indefinitely. The sum and substance of them is that you can't radically upset the balance of a tree's normal life without bringing about serious consequences. When the food, air, and moisture supplies are disturbed, or when the roots (or parts above ground, either) are subjected to unusual treatment, trouble is sure to follow. The builder or buyer of a home should take these things into consideration when planning a home among trees or contemplating changes in a situation. He must make every effort to continue the normal conditions under which trees thrive naturally if he wants to continue to enjoy their beauty.

Trees breathe. Their need for air is just as real as yours. And they must have it, not only above ground where the leaves can get it, but also below ground for the roots to use. Moreover the respiratory system of trees is unlike that of humans in that the air must come in direct contact with all the living tissues that need it, especially the actively growing root tips. Either too much water or too much tightly compacted soil may cause lack of this vital air and the rapid death of even a large tree.

At the National Shade Tree Conference a couple of years ago it was stated that: "When grades are changed about a tree by the addition of material to the normal level without precautionary measures being taken, the situation immediately becomes dangerous. The element of risk is entirely dependent upon the type of fill used. In the order of their safety values, soils used for fills around trees may be rated thus: Gravel, coarse sand, sandy loam, loam, silt loam, sandy clay, clay loam, silty clay loam, and clay.

[*Please turn to page 104*]

Well meant, but not very helpful

Our War

JUST because the family washing must be done and your house is not a new one with a modern laundry on the first floor there is no reason to sentence yourself to hard labor in a dark cellar every Monday. We don't believe in it and we're still waging war against it!

It's perfectly obvious that a gleaming

Stone Cell
Commonly called "Cellar Laundries"

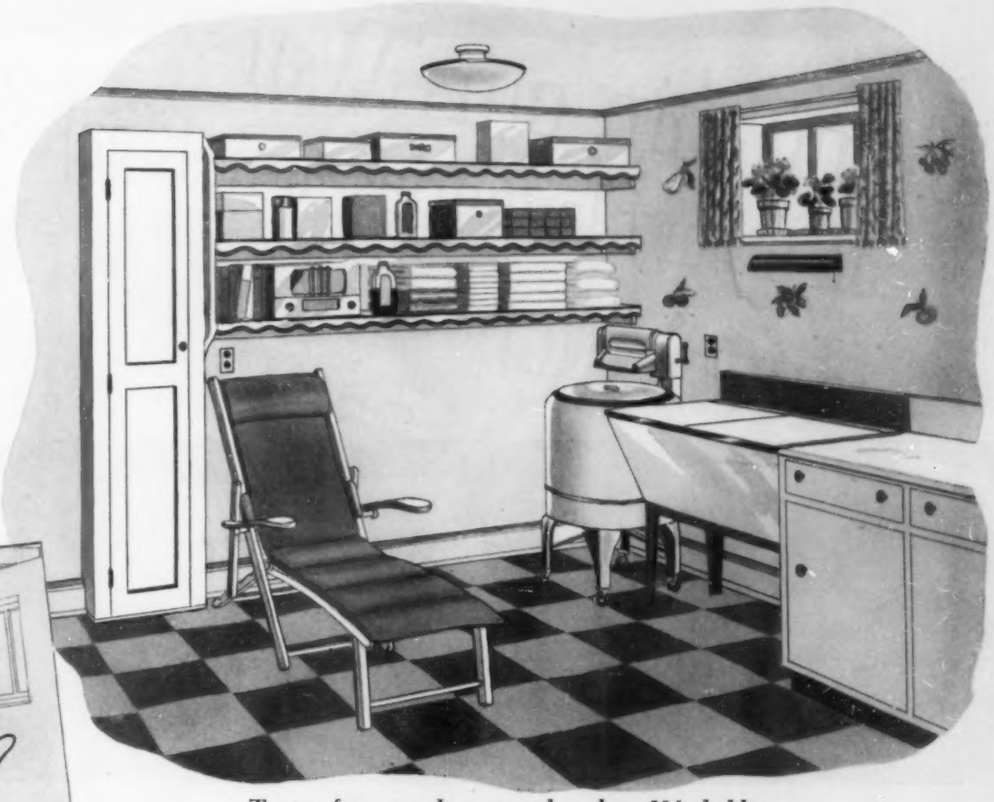
electric washer will do a better job (while you relax and wait) than the now obsolete stone wash tub. The electric ironers, of course, leave no one but the junk man willing to put up with the old-fashioned ones. But what about this dungeon business? You can't have the basement moved upstairs, and your present laundry is definitely down in the basement. The best thing to do is to go on a practical decorating spree and make the basement laundry both bright and efficient.

Begin with a systematic outline of the steps necessary to turn out an array of fresh clothes and linens; then plan the laundry accordingly. First of all you need a place near the door or clothes chute to sort things by fabrics and colors. A table or work surface large enough to hold the different piles is ideal, but if you haven't much space several baskets (kept in a cupboard or closet when not in use) will serve the purpose. In the washing center there should be a sink for hand washing of delicate fabrics, a small work top equipped with spot removers, a hot plate and starch kettle, the washing machine, and a table or some fairly large surface to receive damp pieces after they come out of the washer. For the drying process you need a drier in the laundry—sunshine out in the back yard is a fine thing, but you can't count on a warm, sunny wash day. After the clothes are dry they should be sprinkled and rolled on a surface near the ironer or ironing board, but in a small laundry this may well be the table used for sorting. Lastly, you should have racks for finished articles to dry thoroughly before being stored away. Naturally the soaps, starches, sprinklers, and so forth should be kept near where they are used.

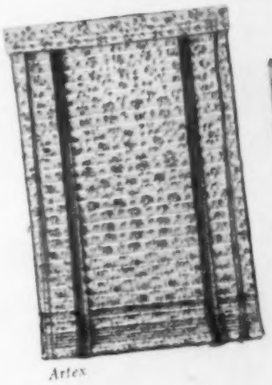
Once you have the necessary equipment arranged in the most workable way, don't stop. Your next step is to work out a cheerful color scheme—a basement needn't be, and certainly shouldn't be just four gray walls and a still darker gray floor. And take advantage of the best lighting fixtures, new floor covering materials, wallboard, paint, even "decals" if you like. Some of our ideas show what can be done to transform even the dingiest basement laundry into a very different place.

In one laundry three shelves have been built along the wall to the left of the trays and up to the built-in ironing board to hold laundry materials, newly ironed clothes, and a radio. At the right of the trays is a sorting and sprinkling table with storage below. Wall boards were nailed over the unsightly ceiling joists and painted white to reflect as much daylight as possible. The cement walls, being smooth, were painted white, with decalcomanias to add touches of color.

A basement window is usually high and prison like, so in our other basement shutters were hung on either side of the window and another pair mounted below to make the window look like the shuttered casements of several generations ago. Here, too, a sorting table and cabinets were built in beside the trays. Since this tray had a rough stone foundation it was necessary to nail wall board over a light framework of 2"x3"s and to the ceiling joists but the concrete floor was given a coat of paint with the same floor color used as accents elsewhere in the laundry. In both rooms stored away porch chairs provide a pause in the day's occupation while the washer is doing the hard labor that mother used to do over her old wash board.

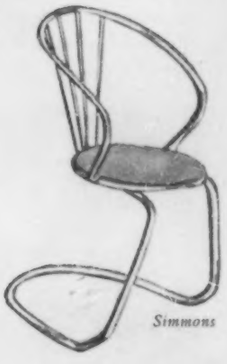


Tonics for your basement laundry: Washable Venetian blinds covered with flowered fabric, a silly gay window shade, and a smart sturdy chair

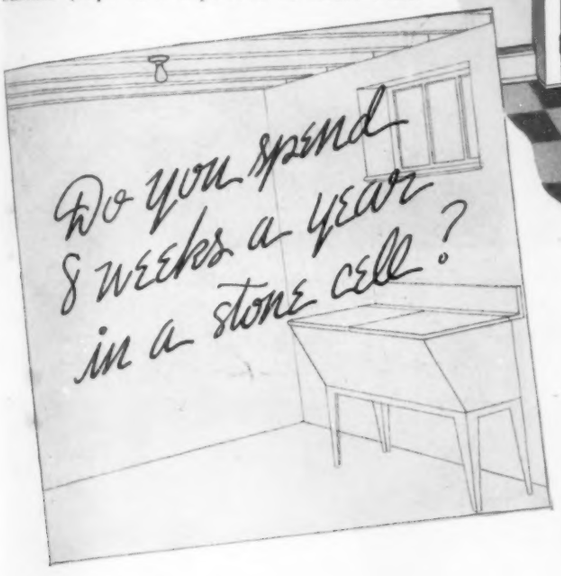


Artex

Western Shade Cloth Company



Simmons



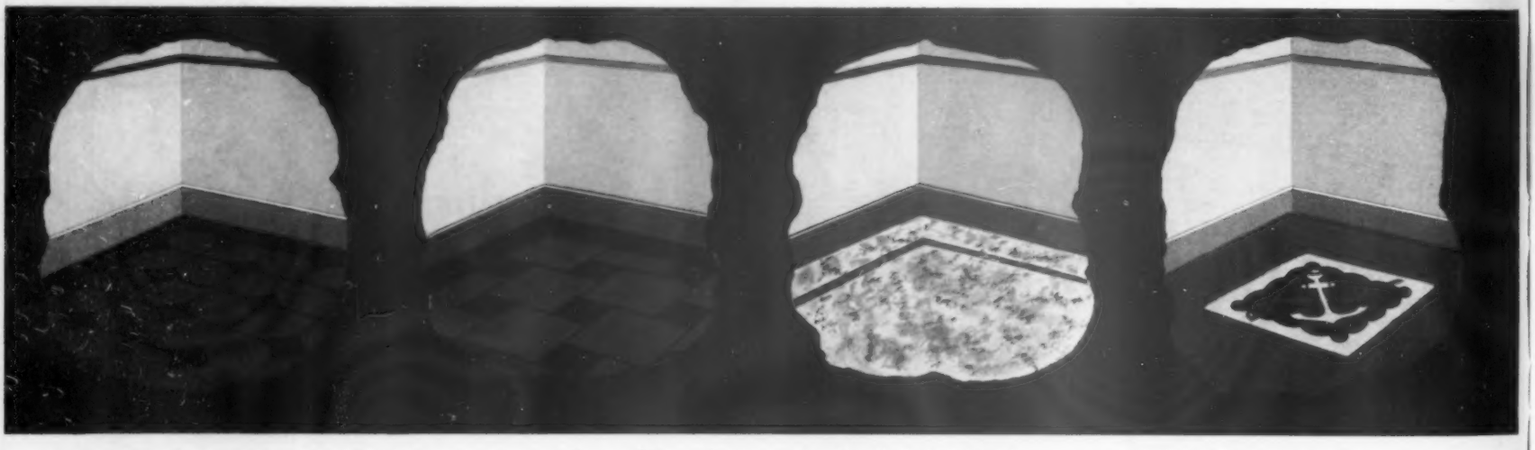
r Is Still On

The Same War We Started Last Month Against DREARY WASH DAYS!

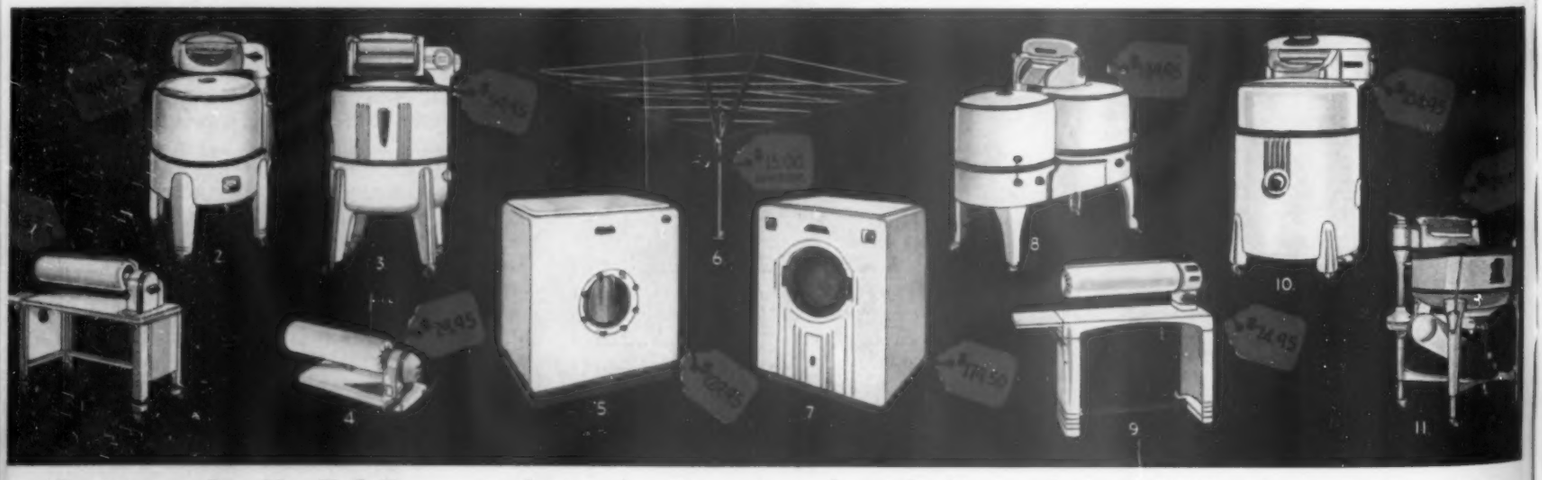
FROM THE AMERICAN HOME, OCTOBER

If you join our "War" on dreary laundries and "break jail" How Much Will It Cost You?

WHAT it costs you to remodel *your* laundry depends on its construction, dealers' prices for the material you choose and local building labor costs. The basement laundry we show is 10′-0″ x 10′-0″ x 7′-6″ high with concrete walls. National manufacturers estimate it would cost approximately $10.42 for three coats of paint applied directly to concrete or $145 ($8.67 a month for 18 months) to enclose it with decorative, fireproof, dampproof wall material applied to furring as shown in sketches



How much your new laundry floor covering will cost depends on your dealer's estimate based on the size, construction, and condition of your basement floor. The material you select must be one designed for use below ground level, as are the ones shown above. In the New York City area such products vary in price from as little as 25¢ to around 40¢ a square foot, installed. Left to right a Tile Tex design, a Paraffine Co. checkerboard pattern, marbleized Congoleum-Nairn linoleum tile, Armstrong asphalt tile with insert



All prices quoted are New York City area retail prices. As prices vary according to locality consult your local dealer for more definite costs

Description of all products on page 66

Our New England Advertising Manager Builds Himself an American Home

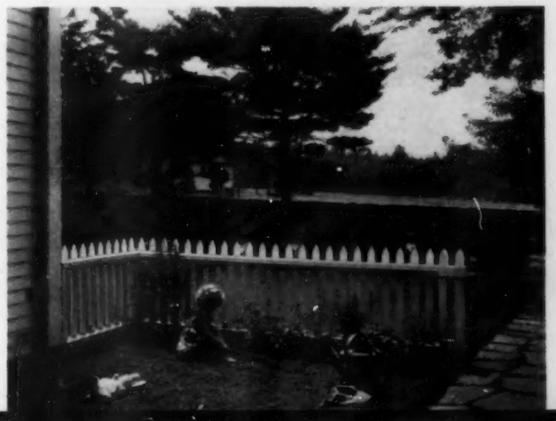
The Wellesley Hills home of Mr. and Mrs. Walter E. Anderton

THE welcoming front doorway, the neatly picketed entrance yard, and the pleasantly shaded front walk indicate the homelike quality of this real American home. It is situated in a Boston suburb, facing beautifully landscaped school grounds, and from the tall old trees around the house to its narrow wood siding walls and small casement windows, it belongs to New England in setting and spirit.

It has six main rooms plus a downstairs powder room and upstairs dressing room and baths. It's built in a sort of U-shape with the two-car garage wing and the living room wing extending from the front of the house. The living room occupies the right side of the first floor. Behind it and partly separated from it is the dining space with a big bay window at one side. The entrance hall and the powder room are along the front of the house, the kitchen and breakfast room are behind them, and there is a terrace at the rear. Over the living-dining room is the master suite with its bath, dressing room, and open deck porch, and there are two other bedrooms and baths. Particularly pleasing inside the house are the wallpapers and color schemes; light toned blue paper on the living room wall and deeper toned blue wood trim

[*Please turn to page 92*]

Photographs by Daniel Reynolds Merrill



A Georgian wood mantel, painted light blue, frames the living room fireplace. It is at the opposite end of the room from the wide dining room bay. Soft, pastel colors and patterns paper the bedroom walls

RAYMOND STOWELL
Architect

Z. Alexander

Black Cat Cookies

Peppermint patties on cookies with heads, tails, paws, and whiskers of melted chocolate. From American Home "Basic Recipes"

A Victim of the WINDOW-SOAPING BRIGADE?

IF THE decorations are spooky enough and if you provide both food and a hearty welcome, you can be pretty sure that even the little rowdies from the other side of town will join in the party spirit and leave your front gate intact. At least that's been our Hallowe'en experience. Children like their fun, but as a rule can enjoy cider and doughnuts as much as soaping the living room windows. What's more, you too will get in the carnival mood.

Beware of too many candles when youngsters are about. Make your decorations simple and inexpensive. Use your plainest china and glassware and don't mind if a glass is broken. The accompanying illustration of a Hallowe'en table invites the "Trick-or-Treat-ers" to help themselves to cider and warm doughnuts, buttered popcorn, and crisp apples. Notice the lack of silver and the substantial napkins. For cold climates when Hallowe'en is frosty, it would be pleasant to serve hot cider or hot chocolate. Popcorn balls and taffy apples are the delight of most children. Big circular cookies, decorated with raisin Jack-o'-lantern faces, make a pretty refreshment.

If you try a Hallowe'en "open house," I do hope that our scheme will work for you. Tell every guest, "no tricks" and hope for the best —but in spite of our faith and our party it's a wise precaution to nail down the door leading to the electric switch! In any grown-up heart is a secret dread of the old, old festival that has become a somewhat rowdy night of gate-stealing, window-soaping, doorbell-ringing, and worse. In many towns the service clubs and other groups have organized costume parades or other entertainment to keep Young America out of mischief but in spite of their excellent efforts there are a few incorrigibles. Several years ago we tried a little scheme. We told all the boys and girls who were friends of our children in the neighborhood that we were having "open house" Hallowe'en and that we expected to welcome everyone but hoped we would find no candle grease or soap on our windows next morning. Every mother knows the grape-vine communication system used by the children. It worked too well! We got more than we bargained for! Every teenager within walking distance came to our party and we ran out of cider and had to serve lemonade, but apparently nobody minded.

Some youngsters came in costume, with or without masks, others came in old clothes, some dressed as for a real party, and there was one gang of tiny lads who ate their fare with too much relish and nearly broke my heart. They had, they told us, come a long way across the city "just for fun" to put candle grease on all the windows they could find. I heard them tiptoe onto the porch and to their surprise, they found our front door open and a jolly Jack-o'-lantern grinning from a window at them. Seeing me, they summoned nerve to speak the age-old Hallowe'en salutation of "Trick-or-Treat!" When they learned that it was *treat* at our house they came smiling shyly into the dining room where other children were nibbling at doughnuts and sipping cider—and there were no *tricks*.

We had a lot of fun that Hallowe'en and each year since then we have held open house for the children, and now the custom is established and the youngsters expect it. The older crowd comes in to say hello and the younger children come to see what is happening—and, oh, lovely to say, there is almost no soap or candle tallow to clean up next morning. The scheme will not work for all children but most of them say "thank you—and no tricks!"

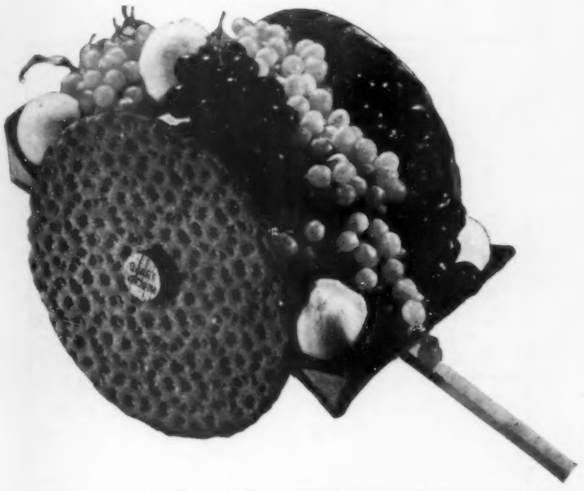
Demarest

Ice cream cones over chocolate ice cream on cookies for the hats. An A.H. "Basic Recipe"

Ice Cream Cone Witches' Hats

DORIS HUDSON MOSS

Afternoons off



Surprise your bridge club with this novel "cart of plenty" for fruits, candies or nuts. Directions for making, next page

for BRIDGE

EVERY afternoon, except Saturday, I am a lady of leisure. Leisure to enjoy my family, have my friends in for bridge, or do any of the other hundred and one things that are always clamoring for my attention. It all started six years ago when my husband came dashing in at four o'clock and said, "The Frazers want us to come right over and see the pictures they took on their vacation in Mexico. We'll be back in two hours. Come on, hurry!"

"Two hours," I chortled. "I just put the roast on and it will take exactly two hours to cook. There isn't a thing ready, and the children couldn't wait until eight o'clock for their dinner. I can't go—and I've been looking forward to seeing those films the minute they were finished."

My husband mumbled something about women not knowing how to arrange their work so that they could go out when their husbands wanted them to. I persuaded him to go without me—and stayed home and took it all out on the roast. I jabbed the fork into it twice as hard as was necessary and solemnly vowed that no dinner would ever again keep me from going out with my husband. I have kept that vow. When he or the children come dashing in and say, "Grab your hat and let's go down to see that new plane come in," or "Let's go to —— store to see the doll house," I do just that—grab my wraps and away we go. My dinner is ready to within a half hour to forty minutes at the most, of serving. What's the trick?

I prepare the entire meal, with the exception of the salad and a few finishing touches, in the morning, cover it and set it aside ready to be put in the oven for thirty minutes while I set the table, fix the salad, and dish out the dessert. Dinner is ready at six. My husband and children like this system because I spend so much time with them, and my friends like it because their visits with me are not hurried. I am not running into the kitchen every few minutes to look at the pie in the oven or to turn down the stew. They all know that they aren't keeping me from doing something that needs to be done—to all appearances I am a lady of leisure in the afternoons.

You may think that a meal that is cooked in the morning isn't at its best at dinner time. Well, I say from experience that it's better! A stew, roast, baked fowl, or fricasseed chicken made in the morning ripens and seasons in its juice until dinner time and is much more delicious that way than when served as soon as cooked. I wouldn't fix in the morning a steak or any other meat that requires less than a half hour to cook, but would pound in the flour, season it thoroughly, and have it all ready to put right under the broiler—if you're preparing it that way, of course.

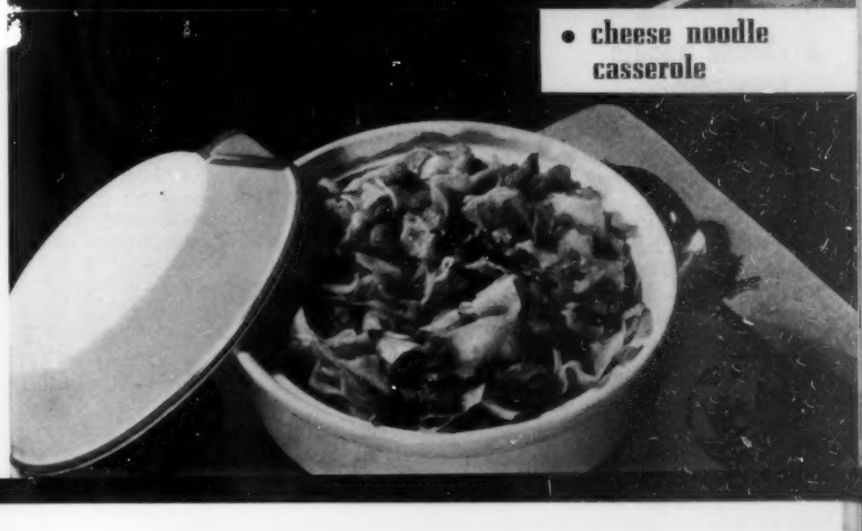
NELL YARD

F. M. Demarest *Recipe printed on back of each photograph*

• **spaghetti and meat balls**

• **red cabbage and avocado salad**

• **lima beans and Vienna sausages**



• **cheese noodle casserole**

Photograph printed on back of each recipe

• spaghetti and meat balls

12 oz. calves liver or 6 to 8 chicken livers, ground with
1 large onion (about ½ cup ground)
1 cup olive oil
2 teaspoons salt, ½ teaspoon pepper
2 cloves garlic (1 whole, 1 minced)
2 cans Italian tomato paste
1 bunch parsley, chopped fine
1 can (4 oz.) sliced mushrooms or ½ lb. fresh, sautéed
½ lb. round steak, ground
1 can (#2) tomatoes (2 cups)
1 lb. Italian spaghetti, cooked in boiling salted water

Simmer for ½ hour in heavy frying pan the liver, onion, olive oil, whole clove, garlic, salt and pepper. Remove whole clove garlic, add minced one, tomato paste, parsley, mushrooms and cook 10 minutes. Add ground steak and tomatoes and simmer ½ hour. One hour before serving add meat balls and cook covered. Mix well with spaghetti. Serve with Parmesan cheese. Serves 10 to 12.

Meat balls—Mix lightly together: ¾ lb. beef ground with ¾ lb. lean pork, 4½ tablespoons grated Parmesan cheese, 2 teaspoons salt, ¼ teaspoon pepper, 2 teaspoons minced garlic, and 1 slightly beaten egg. Shape into balls, size walnuts and brown in olive oil and add to sauce. Makes 36 small meat balls.

Recipe submitted by
CLARE E. BARTLETT

Tested in THE AMERICAN HOME KITCHEN

• red cabbage and avocado salad

4 cups shredded red cabbage
1 medium sized ripe avocado, diced
4 tablespoons finely chopped onion
1 cup finely diced celery
¼ teaspoon salt
Dash pepper
2 hard cooked eggs, sliced

MARINATE avocado in lemon juice a short time. Toss all ingredients lightly together with French, tarragon or Roquefort dressing (recipe given below). Arrange in salad bowl and garnish with slices hard-cooked eggs. Serves 6.

Recipe submitted by EDITH N. MARGUERAT

Roquefort dressing

Mash ¼ lb. Roquefort cheese. Blend in ¼ teaspoon salt, dash tabasco, 1 teaspoon Worcestershire sauce, and 3 tablespoons tarragon vinegar. Beat thoroughly. Slowly add ½ cup salad oil and mix well.

Recipe submitted by
LAURA LEE CLEMENTS

Tested in
THE AMERICAN HOME KITCHEN

• lima beans and Vienna sausages

PICK over and wash..... 1 package (14 oz.) dried lima beans

Place in deep well cooker or Dutch oven and add .....
- 2 teaspoons salt
- ¼ teaspoon pepper
- 1 teaspoon dry mustard
- 3 tablespoons brown sugar
- 2 slices bacon
- 4 cups cold water

Bring slowly to boil and continue cooking slowly about 4½ hours.

Remove bacon and arrange on top of beans ..... 1 can Vienna sausages

Continue cooking ½ hour or reheat if started earlier in day.

Tested in THE AMERICAN HOME KITCHEN

• cheese noodle casserole

COOK onions in butter or margarine until tender, add round steak and cook just until all redness disappears. Cook noodles in boiling salted water and combine all ingredients. Turn into buttered casserole (either a 10-inch or a deep 8-inch) and just before serving, bake in a moderately hot oven.

2 tablespoons butter or margarine
2 onions, chopped (about ¾ cup)
½ lb. round steak, ground
1 package (8 oz.) wide egg noodles
1 can (4 oz.) sliced mushrooms *or* ½ lb. fresh, sautéed
1½ cups (cans) tomato sauce
½ can (#1 tall) ripe olives, sliced
½ lb. American cheese, diced
½ teaspoon salt
⅛ teaspoon pepper

Time: 40 minutes. Temperature: 375° F. Serves 8.

Recipe submitted by
HELEN TREYZ SMITH

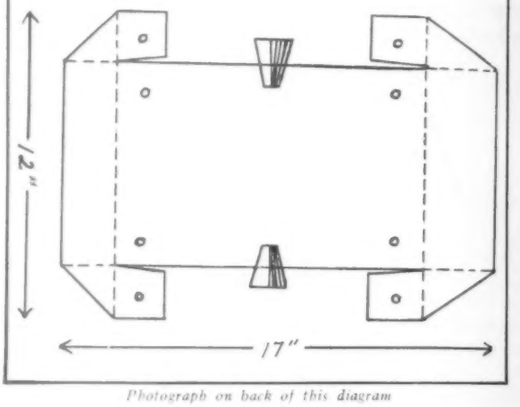
Tested in
THE AMERICAN HOME KITCHEN

• rye crisp cart

CUT a piece of good stiff cardboard (corrugated is good) as shown at left. Crease on dotted lines and pin end flaps to bed with paper fasteners. If corrugated is used it will make a neater job if edges are bound with friction or Scotch tape. Tack tongue (made of piece wood ¾ x ½ x 16 inches) onto under-side of bed with 2 carpet tacks.

Saw notches in 1-quart size thermos bottle corks, the distance they will protrude through the discs. (Sandpaper helps in this). Insert corks in holes of large discs Swedish bread and slip the notches snugly onto the bed of cart midway between head and tail gates. Fill with assorted fruits and nuts.

Submitted by Mrs. W. W. WHEATLEY



Photograph on back of this diagram

Prepare your vegetables in the morning; scrape, clean, cut up, and put them in the pan ready to be cooked. Have the fruits or vegetables for your salad (such as the red cabbage and celery for the red cabbage-avocado salad on this page) as nearly ready as possible and all put together so that you can easily get them when you are ready to make the salad. With the red cabbage salad you need only open a can of baked beans, heat, and serve with slices of ready-to-serve meat, if desired. If you are having mashed potatoes, have them washed and ready to peel—and put the paring knife with them. Macaroni should be prepared in the morning. Cook it, put it in the casserole with alternating layers of cheese, pour the white sauce over all, sprinkle with buttered crumbs, and a half hour in a hot oven is all it will need. The noodles for the cheese noodle casserole, recipe at left, can also be cooked beforehand, then combined with the other ingredients and kept in the refrigerator until you are ready to put the casserole in the oven. The spaghetti and meat balls, recipe also on this page, improve in flavor on standing so can be made in the morning, or the night before if you're having the bridge club the next afternoon. Simply reheat before serving. Or, you can let food cook slowly in the deep well cooker of your range as is suggested in the recipe for lima beans and Vienna sausages on this page. This really requires no attention at all and a hearty nourishing dish for your dinner will be preparing itself while you are entertaining your bridge guests.

Maybe you are having muffins or biscuits and say there isn't time left in that half hour to prepare them. You are right, there isn't. But you can make the muffins in the morning, and ten minutes before serving time pop them into a hot oven. The result is a delicious, toasted, nutty flavor. I make biscuits in the morning too—do all mixing and shaping of dough and leave them in the refrigerator until time to bake. When you come right down to it, anything except soufflés and omelettes can be prepared in the morning, and you can have your afternoons off for gadding. One proof that you have better meals this way is that you

[*Please turn to page 61*]

Art is Art and Food is Food!

READ ALL ABOUT MINERLA MINERLA'S SCRAMBLED EGGS!

HELEN SHEPHERD KNAPP

Now I am not, generally speaking, a taker-up of arms. Mostly I am content, like Alice and the dormouse, just to flounder about in my particular sea of troubles waiting for the water to go down. But this business has got under my skin because it has invaded the sacred precincts of my kitchen—I mean this theory that "cooking is an art." People who write about food as if the highest compliment that can be paid an honest steak is to call it a "poem" or a "symphony." Who would have us believe, to what must be Mr. Sandburg's horror, that you can stir up a little hyacinth and poetry and turn out golden brown biscuits!

That, to me, is simply too much. As far as I'm concerned, art, like small children, is all right in its place. But its place is not in the kitchen. At least not my kitchen.

This unholy wedding of the muse to the wholesomely mundane business of filling the family's stomachs may appear well enough on paper but it brings about some eerie results in the kitchen. Poetry and food just don't mix, as many a gullible woman like myself has found out. When Gentle Reader goes out to the kitchen to mix up some poetry and shrimp for lunch what she probably gets is a can of soup from the corner grocery at the last minute.

It just can't be done. Most of us plain cooks who do more cooking than writing about it know that, but it seems the discovery has to be passed on to the fourth estate if we're ever to have peace again.

It has got to the point where practically every headline name has taken to helping out in the kitchen. Movie stars, Pulitzer prize winners, swimming champions, glamor girls, Metropolitan tenors—all are rushing right out to impart to the world the formula, hitherto locked in their breasts, for that "favorite dish" for which their Sunday evening buffets are famous among the sort of people who go to Sunday evening buffets.

Mrs. Average Citizen is surprised, too, to discover that many of them are nothing more than a fancified version of such before-pay-day reliables as scrambled eggs and corned beef hash. (Maybe they're all right if you don't *have* to eat them.) Of course, however, they aren't just ordinary scrambled eggs as you and I know scrambled eggs. They are poems, symphonies, and miracles of rare device. It all going to prove that only the discriminating touch of the artist can reveal the "true beauty" that lies all about us in the "simple things of life." Just for example, the recipe for good old-fashioned scrambled eggs might read something like the following:

For her famous scrambled eggs, Minerla Minerla uses six large, *smooth*, white eggs. Minerla prefers that special delicacy of flavor belonging to the eggs from those Old Virginia homesteads where the hens have been allowed to wander all day through lush fields of virgin clover. But to those who are unable to obtain these Old Virginia eggs, Minerla suggests that one might simply plant a few yards of clover in that neglected spot of the apartment house roof which she now uses for drying her best underwear and raise chickens and eggs of her *very own*.

Minerla breaks the eggs gently into a large bowl and whisks them with a few deft strokes of the wrist into a swirling foam as beautiful as a rippling sunbeam—(pictures of Minerla Minerla gazing enchantingly into the camera as she deftly strokes the eggs.) Into the bowl, she carefully measures three tablespoonfuls of rich, golden cream; then a delicate sprinkling of salt; and a dash—just a dash mind you—of black pepper. Just enough to give it that daring, *exciting* flavor!

Then Minerla places before her guests a platter heaped with delicious, flaky gold—the gold of marigolds and sunny hours. We pause for an instant allowing its pungent, tempting perfume, as exquisite as the chimerical perfume of spring, to titillate our nostrils. Then—but how to describe that delicious, soul-destroying ambrosia! A poem—a symphony—the nostalgic remembrance of first love.

Well, all I've got to say is that such flights of poetic effusion may add to the world's store of literature, but I doubt if they improve its bill of fare. As for me, from now on, ad infinitum, I'm sticking to recipes as plain and unromantic as a bill of lading and anybody who doesn't like the result can just park his feet under another table somewhere else.

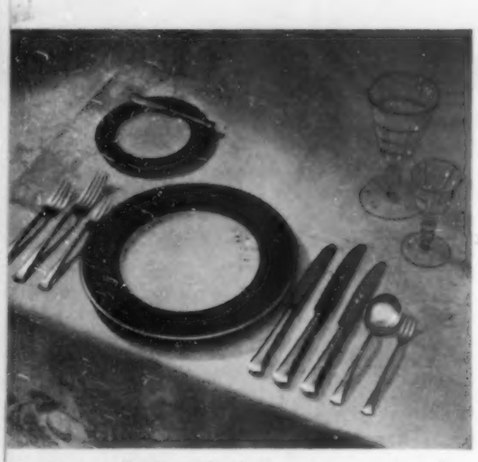
The trouble is that to follow a recipe like Minerla Minerla's you have to hypnotize yourself into the sweet, ineffable delirium of artistic creation. And cooking just simply isn't something you can do in a delirium. Nine times out of ten while you're striving with all your heart and soul for just that right dashiness of a dash of pepper, the coffee will boil over and the toast become cinders. So what does it get you? What if your eggs are something ecstatic? Nobody's going to get hysterical over them if the coffee's bitter and the toast gone up in smoke.

Besides, what if you *could* do it? What if you got to be a Sibelius of the stove? Imagine working yourself up to the pitch of emotional intensity necessary to produce a work of art three times a day! Imagine turning out an essence of beauty seven times a week! Well, Rachmaninov tried it with that darned prelude and you know what happened.

But that's not the worst of it. The real danger is that these bedazzled recipes are likely to catch the roving eye of the male who, forthwith, fancies himself a gourmet. And only a woman who has had a budding gourmet in her home knows how much worse it is than a more obtuse and manageable calamity such as say, acute appendicitis. Only a woman who knows what it is to have the family dinner become a matter of as much spiritual concern as a fraternity initiation can appreciate the extent to which this tragic fallacy has weakened the structure of American family life.

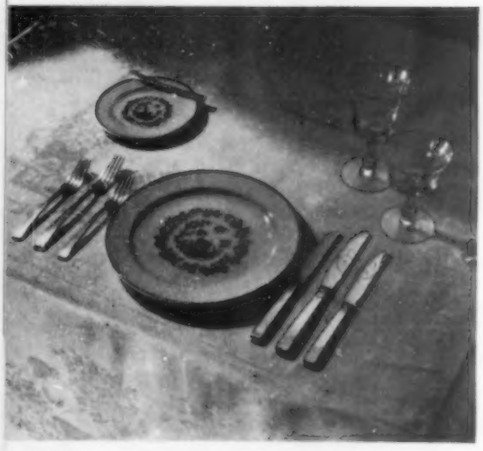
She learns to dread that look of dreamy absorption, the appearance of one about to become transformed, with which the fledgling gourmet lifts his fork. *She* knows what it is to wait in suspense for the judicial sniff and the critical savoring. And, finally, she knows the inevitable verdict; knows only too well just the tone appropriate to one who would be kind but cannot allow personal consideration to influence his artistic integrity, with which he will remark, "This is good, Dear, *really* delicious—but don't you think, Sweet, that it needs just a touch more of . . ."

In the end, as I stated some time ago, anybody who wants that kind of thing can have it; in this family, food is just what it always was, good, plain food. And to anybody who thinks he would prefer a symphony to a good thick steak, broiled, with mushroom sauce and French fries, I suggest he pick himself out a nice big fat juicy one something like Beethoven's "Eroica"—and I hope he likes it!



1. Setting before the first course is served

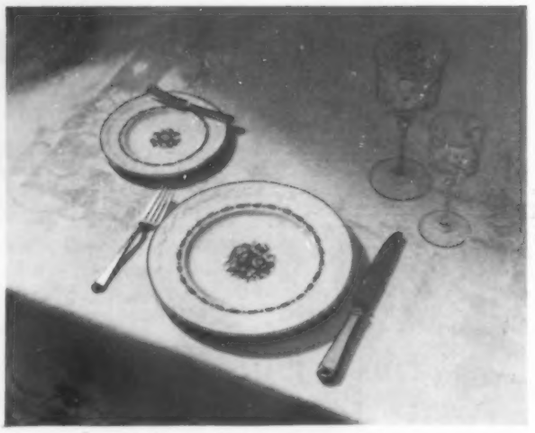
2. Then follows the soup course



3. Fish or entree course requires this setting

F. M. Demarest

4. These essentials for the main course



5. All that is left for the salad course

6. Dessert silver brought in with the plate

7. For cheese or fruit with demi-tasse

Give a Formal Dinner That Doesn't

For the very reason that formal dinners do take thoughtful care and planning, with every detail both in food and service carefully thought out ahead of time, it is a flattering and gracious way to entertain. So conducive are formal dinners to good conversation and pleasant manners, such an inspiration for exquisitely cooked food and faultless service, we wonder why they aren't given more often.

For those who may insist that a formal dinner is too strenuous, or "takes too much out of you," we've worked out two menus that we promise won't leave you a total wreck. We've kept the menus as simple as possible, the real secret of their success being that much of the food can be prepared beforehand. You'll notice that we've starred the recipes that can be made the morning of the dinner, or even the day before. The other food will be cooking, or the finishing touches will be put on, while the various courses are being eaten. A good many of the recipes appear in this same issue; others have been published recently or have been included in The American Home Basic File. Familiarize yourself with them thoroughly and they'll be just that much easier when the time comes for you to serve them on your formal dinner menu. The most successful hostesses take a personal interest in everything about their dinners, down to the last chestnut that is put in the dressing, for it is in that way they reflect their own personality and their good taste.

All the recipes have been planned for a dinner of eight, a good number to have. One cook in the kitchen can manage either of the menus nicely. One maid is enough for serving, although an extra maid would make it just that much easier. However, it is really better to have just one well-trained serving maid than risk calling in another who will leave you nervous as to what she will do next.

Correct individual place service for each course of a formal dinner is illustrated on this page. Before the first course is served (Illustration 1) china consists of service plate and bread and butter plate (the latter is optional; some hostesses do not serve bread and butter at a really formal dinner); the glassware is in place, and the silver consists of oyster fork, soup spoon, fish or entree knife and fork, main course knife and fork, salad knife and fork (placed in order of use) and butter knife, if butter plates are used. Dessert spoon and fork are brought in with the dessert plate, and after-dinner coffee spoon with the coffee cups. The illustrations show how the silver service changes from course to course as certain pieces are used and removed by the maid.

From the moment guests enter the dining room, until they leave, there should be a plate at every place. If the meal starts with oysters or clams, the maid places the plate on which they are served on top of the original service plate. At the end of the course, she removes the used plate, leaves the place plate, as a foundation for the soup plate. When the latter course is finished, both soup and service plate are removed and replaced by a hot plate for the fish or entree course. And so on throughout the meal. The maid removes the plate just used, and replaces it

[*Please turn to page 54*]

Recipe printed on back of each photograph

• grapefruit avocado appetizer

Recipe printed on back of each photograph

• baked Alaska

Recipe printed on back of each photograph

• sausage stuffing for chicken

Leave You a Total Wreck!

Once upon a time a "formal" dinner was a fearsome and formidable affair. In America today, while we recognize the conventions, it is, in our opinion, far more important that the food be excellent, the service smooth, and the atmosphere friendly, than that any set of "rules" be followed

• shrimps amandine

F. M. Demarest

• formal dinner

MENU ONE

†Consommé with *Marrow Ball Croutons
Shrimps Amandine
Roast Chicken Water Chestnut Sausage Stuffing
†Fried Celery Hearts Green Peas †*Candied Tomatoes
†*Angel Rolls or *Parker House Rolls
†*Pistachio Cheese Salad
(Serve small portions)
Pineapple Ice with Crème de Menthe
†*Unfrosted Angel Food Cake
Fresh Fruit (optional)
Demi Tasse

*These recipes can all be prepared ahead of time.
†These recipes from The American Home Basic File.

• pineapple sherbet-crème de menthe

• pineapple sherbet-crème de menthe

Serves 8

CUT in half lengthwise and scoop out pulp of.....2 fresh pineapples
Use pulp for sherbet if homemade. Cover pineapple halves with waxed paper and place in refrigerator to chill. To serve, place halves on platter (a silver one is particularly nice) with leaves at opposite ends. If pineapples are not in season, serve individual helpings of sherbet with crème de menthe.
Fill pineapple halves with.....1 quart pineapple sherbet
Pour over top as a sauce.....Crème de Menthe

Recipe submitted by
VIRGINIA FORSYTHE

Tested in THE AMERICAN HOME KITCHEN

• formal dinner

MENU TWO

*Grapefruit Avocado Appetizer
*Rex Sole Fillet
(Published in March 1939 issue)
†Baked Ham †Corn Pudding
Buttered Carrots or †Hot Carrots in Mint Sauce
Hard Rolls †*Glazed Apple Slices
Romaine and Chicory Salad
*French Dressing with Capers
Baked Alaska
Assorted Cheeses (optional)
Demi Tasse

**These recipes can be prepared ahead of time. The Rex Sole Fillet need only be heated 20 minutes with sauce before it is ready to serve.*
†These recipes from The American Home Basic File.

• shrimps amandine

Serves 8

BLANCH, dry well, and cut in slivers
with sharp knife .....½ cup almonds
Sauté until a light brown in..... 2 tablespoons butter or margarine
Drain and keep warm in oven. ....
Melt an additional .....½ cup butter or margarine
and when hot add ..... 2 cans (5¾ oz.) shrimps *or*
2 lbs. freshly cooked shrimps
(rolled in flour)
Sauté until lightly browned.
To butter in which shrimps were cooked, add.....3 tablespoons lemon juice
Strain over shrimps. Sprinkle with browned almonds. Serve at once.

Tested in THE AMERICAN HOME KITCHEN

with the correct one for the next course.

In Menu Two (given below) the grapefruit avocado cocktail has been substituted for the soup course. This would be arranged in the kitchen, on salad plates, before it is brought to the table.

At a truly formal dinner all food is passed by the maid. In this country now, however, many people prefer to have the main course carved and served at the table (a concrete example of modification of conventions in accordance with today's manners and needs). If this plan is followed, the dinner plates are stacked in front of the host and, as each plate is filled, it is taken by the maid to the guest until all are served. Then the maid passes the vegetables.

But a word of warning to young brides or inexperienced hostesses. Formal dinners are something you work up to; not something you plunge into trusting to luck that everything will turn out all right. Try your wings first on a simple buffet supper, an afternoon party, or an easy company luncheon or dinner. Then you're ready for more formal dinners, such as the ones we have described here. But even these dinners aren't *too* hard to undertake and soon definitely within your powers of execution.

As for the more experienced hostess, she will find that this type of entertaining has a special advantage over the more informal varieties. At least the guests have been in-

[*Please turn to page 80*]

• sausage stuffing for chicken

4 tablespoons onion, chopped fine
2 tablespoons butter or margarine
½ lb. sausage meat
3 cups bread cubes, firmly packed
½ teaspoon poultry seasoning
1 teaspoon salt
⅛ teaspoon pepper
1 tablespoon minced parsley
½ 10-oz. can water chestnuts, chopped fine
5 lb. roasting chicken

COOK onion until tender in butter. Add sausage meat and brown slightly. Pour onto bread crumbs, then toss lightly together with seasonings (no further liquid is necessary). Pack lightly in chicken. Truss chicken, rub with salt and brush with melted butter. Roast uncovered in a moderate oven. 1 chicken serves 6, but for formal dinner allow 2 chickens for 8 persons.
Time: 20 to 25 minutes per lb.
Temperature: 350° F.

Tested in THE AMERICAN HOME KITCHEN

• baked Alaska

4 egg whites
f. g. salt
5 tablespoons sugar
2 teaspoons lemon juice *or*
⅛ teaspoon vanilla
1 quart brick ice cream

TRIM all crusts and cut slice sponge cake ½ inch thick and ½ inch larger round than ice cream. Place on cooky sheet or wooden plank. Add salt to egg whites and beat to stiff froth. Add sugar gradually, beating after each addition, until sugar is all used and mixture piles well and is glossy and moist in appearance. Lay ice cream brick, frozen hard, on cake and cover completely with meringue, swirling top. Brown quickly in very hot oven. With wide spatula transfer to serving plate or slice and serve from kitchen on dessert plates. Variations: (1) Saturate cake with sweet wine before baking. (2) Use pistachio flavoring in meringue. Or (3) there are endless combinations of ice cream flavors to use for ice cream brick. Time: 4 to 5 minutes. Temperature: 450° F. Serves 8.

Recipe submitted by
NELL YARD

Tested in THE AMERICAN HOME KITCHEN

• grapefruit avocado appetizer

3 large grapefruit
1 large ripe avocado (about 1 cup sieved)
1⅔ tablespoons lemon juice
¾ teaspoon salt
1½ teaspoons prepared mustard
1 pimiento
Watercress

PEEL grapefruit removing all outer skin and membrane. Cut in slices about ⅛ inch thick. Rub avocado through medium sieve. Add lemon juice, salt and prepared mustard; beat until creamy. Arrange grapefruit slices on serving plates. Spread with the avocado mixture. Garnish with strips of pimiento and watercress. Serves 8.

Tested in THE AMERICAN HOME KITCHEN

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Photograph printed on back of each recipe

This is a WANT AD !

WANTED—A family who look upon "chicken for dinner" as an *Event*. Because just as sure as they like chicken, they'll like Campbell's Chicken Soup. We've slow-simmered the broth from all the good meat of plump chickens; measured into this broth fluffy-cooked rice, and then tender chicken pieces. We've made it a *chicken* soup if ever there was one. Do you like chicken? We want you to try our **CHICKEN SOUP**

WANTED—A lady looking for a soup that's different—and delightful—to start off some special lunch or supper. That soup could be this one. A smooth-to-the-taste purée of fresh-gathered young asparagus, enriched with fine butter and redolent with good asparagus flavor all through. Asparagus tips, too, for extra enjoyment. We've made it so that now —or anytime, any season—you can enjoy delicious **ASPARAGUS SOUP**

WANTED— Anybody, anywhere, who likes a soup with a keen, lively taste that wakes up appetites, warms the heart and provides pleasant eating to the last, least spoonful. For you, we make Campbell's Tomato Soup, blending luscious ripe tomatoes with fine table butter and delicate seasonings in a way that gives a flavor quite its own—a flavor people like and keep on liking. Wouldn't *you* like a bowl of our **TOMATO SOUP**

21 Kinds to choose from

Asparagus	Consommé Printanier
Bean with bacon	Cream of Mushroom
Beef Bouillon	Mock Turtle
Celery	Ox Tail
Chicken	Pea
Chicken Gumbo	Pepper Pot
Chicken Noodle	Scotch Broth
Clam Chowder	Tomato
Consommé	Vegetable
Consommé Madrilène	Vegetarian Vegetable
	Vegetable-Beef

With pies and cakes
We home-cooks fuss,
But Campbell's make
Our soups for us.

LOOK FOR THE RED-AND-WHITE LABEL

We want to make soup for you!

If you are a good cook, proud of some special dish that people like, you will know why. The more people praise that dish, the more eager you are to serve it for the enjoyment of still others.

People do like Campbell's Soups. They praise the taste of them, the heartiness, and the always-good eating they provide.

Practice makes perfect, good cooks agree. And the years have given us a keen eye in the choosing of ingredients, shown us ways to improve our recipes and then improve them again, taught us the nice skill that makes each soup equally delicious from kettleful to kettleful. Probably no other cooks anywhere have specialized in fine soup making so earnestly, so completely as we at Campbell's have.

We want to make soup for you. We would like you to give us a try-out, with, say, one of the three Campbell's Soups you see above.

Campbell's Soups

Luxury Texture
Soft as old Linen
ScotTissue
The absorbent soft white Toilet Tissue
1000 SHEETS
Scott Paper Company, Chester, Pa.
Petal Soft
FOR MORE COMFORT AND PROTECTION
Petal-like softness . . . protective firmness combine to give you greater comfort and greater protection. Luxury Texture ScotTissue cleanses gently, without irritation, yet cleanses thoroughly. Every mother . . . every hostess . . . appreciates its assured comfort and security. Ask your dealer today for ScotTissue . . . . . Scott Paper Co., also makers of Waldorf Tissue and ScotTowels for home and business use.
Copr., 1939, Scott Paper Company

As diversified as

CABBAGES AND KINGS

Each idea from one American Home reader to more than a million others

I BOUGHT a three-panel screen covered with light wallpaper and pasted all my dearest greeting cards on it. The colors are gay, and the cards are grouped to give balance in color, texture, and sentiment.—ELIZABETH BROICH, Milwaukee, Wisconsin.

Greeting Card Screen

In-a-door Desk for Young Daughter

MY LITTLE daughter wanted a desk of her own for the inevitable study hours, but there was no extra wall space in her small room. After some thought and much looking at her closet door, I designed and made the simple built-in desk shown in the photographs. Result: the young lady is so pleased that it is the first thing she shows visitors! Not only did it save floor and wall space and the cost of a desk, but it used to advantage space within the closet that had been wasted.

Making it was really quite simple. A piece of the door's panel was cut out and this piece, reinforced by a backing of plywood and further strengthened by a sturdy frame of hard wood to prevent warping, was hinged to door by its lower edge and supported on chains. It thus acts as does the drop-lid on an ordinary desk. The desk part is a box built to the appropriate dimensions and attached to the inside of the door. Interior fittings (pigeon holes, shelves, partitions, and drawers) can be made to suit individual requirements. The contrivance is equipped with an electric light on an arm that folds into the desk. This light is wired to an outlet inside the closet, the wire passing through a hole bored in the side of the desk nearest the door's hinges.

When the drop lid is closed its outer surface is flush with the door's panel, and since

BERTRAM BROWNOLD

1. Mrs. G. Foster's a muscular dame
Most housework for her is like playing a game.
2. But washing the windows soon tires her out
And fills her with aches like a siege of the gout!
3. While this tiny damsel, whose name is Gene Ball,
A thin little gal with no muscle at all . . .
4. Cleans her windows with Windex (in jigtime or less)
And skips off to dance in her best party dress!
5. For cleaning with Windex is simply a dream . . .
Spray it on! Wipe it off! And your windows will gleam!
6. It's really the quickest and easiest way
To get better results. Buy a bottle today!
NO OTHER GLASS CLEANER IS MADE BY THE SECRET WINDEX FORMULA! YET AN AVERAGE YEAR'S SUPPLY OF WINDEX COSTS NO MORE THAN A PAIR OF SILK STOCKINGS!
THE EASY WAY TO MAKE GLASS SPARKLE!
WINDEX
FOR WINDOWS, MIRRORS, PICTURE GLASS, ETC.
Copyright, 1939, The Drackett Co.

I wished the floor would open up and swallow me!

Wednesday, September 6th

We were playing "tell-the-truth" at our Wednesday club meeting. It was Joan's turn and they asked her whose wash line had the worst case of tattle-tale gray in town. The next minute, I wished the floor would open up and swallow me. Joan was pointing straight at me!

Thursday, September 7th

I swore I'd never forgive her—but the very next day Joan dashed over with a peace offering. She said she hated to hurt my feelings, but it was time somebody told me to quit using lazy soaps that don't take *all* the dirt out of clothes. She said her washes looked messier than mine till she discovered Fels-Naptha Soap—and she gave me some to try.

Wednesday, September 27th

Well, the club met at my house a few weeks later—and am I glad I tried Fels-Naptha! I'll tell the world there's nothing like its grand combination of richer *golden* soap and gentle *naptha* for getting clothes honestly clean! My linens and things looked so gorgeously white, the girls were simply dazzled! You bet it's Fels-Naptha and me for life—and no more tattle-tale gray!

COPR. 1939, FELS & CO.

Banish "Tattle-Tale Gray" with Fels-Naptha Soap!

TUNE IN HOBBY LOBBY every Sunday evening. See local paper for time and station.

the exterior molding is left intact, the appearance is neat. On the inner side of the closet door the top of the desk is used as a shelf for comb, brush, and other toilet accessories. This shelf is fitted with a small railing, and above it is a mirror.

This type of door-desk should be very practical for use in the modern one-room apartments where space-saving devices are an all-important factor from the standpoints of both appearance and comfortable living.

2 Old Boys Equal 1 Highboy

ERNEST RICHARDSON

UNTIL such times as an ingenious builder comes along with expanding walls, this little problem of furnishing a small bedroom and its solution may offer a suggestion. However, as in our case, the ceiling must permit upward growth.

One full sized bed and a chest of drawers in a nine by eleven room with four doors made us navigate obliquely. So in an effort to gain more floor space we decided to go up. The beds were a simple matter of putting two twins bunk-fashion along one wall, and after painting them an off-white and decorating them in Swedish Peasant manner we turned to the chest. Not wanting it specially built and needing more drawer space than the old chest offered we thought of combining two. A cobwebby session in the lofts of secondhand stores netted two chests that offered possibilities; yet none too assuring were their condition. After much sawing, sanding, and plastic wood, their dented surfaces took on a semblance of smoothness. The narrow five-drawer chest was placed on the top of the larger chest of four drawers and fastened with dowel pins—presto!—a nine-drawer highboy, accent on the high. A trim was then added to the top, but it was not until a coat of flat white was applied that it took shape.

The lady of the house cast a practical eye on the creation and accused me of drawer-space-greed; its size had crowded her out of room for a vanity. Mother Necessity screamed loudly, at this point, for invention; so to pacify both I crucified the cabinetmaker's art and fed gaping joints plastic wood until a powder tray with a mirror fitted into the top drawer of the lower chest. The front of this drawer hinged at the bottom, which allowed the tray to be pulled out and opened in a manner similar to the old-fashioned powder tables. Result: *two old boys go high with a vanity.*

The proud look on their creator's face was short lived when well-meaning friends pointed out that the two upper drawers were practical only for a circus tall man. But the bed ladder came to my rescue.

Our Wishing Well Is Really an Incinerator

OUR incinerator is such a "delusion and a snare" that people have actually stopped for a drink, thinking that it is a well. We copied it from one which we saw in an old number of THE AMERICAN HOME magazine.—JOHN P. MARTIN, Babylon, N. Y.

COLONIAL DOORWAYS in Kansas City

Graceful frame for the recessed doorway of the Hastings Richards stucco house, right. Below, the simple, classic doorway of J. Herbert Smith's house, and the J. F. Lawrence door with scrolled pediment

IF THE front door of your house isn't pleasant and inviting, the rest of it might just as well give up and resign itself to being mediocre. Not that every inch of a house isn't important to the final effect, but the doorway is of course the focal point and almost invariably makes the first impression.

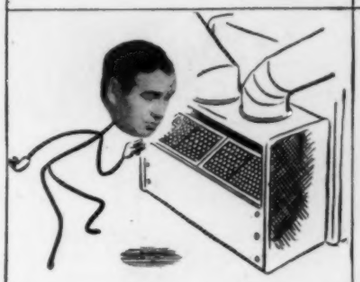
All of the Colonial doorways shown here are examples of good design, nice proportions and careful attention to the smallest details. Some are more formal than others, depending on the house, but all are alike in that they extend a cordial welcome to the visitor and make him want to step inside the house to enjoy its warm hospitality.

Remembering that the size and special characteristics of your house play a large part in making a wise choice, study these carefully for a variety of inspirations. If you want to be sure that unwanted salesmen as well as close friends will be well protected from the rain during a minute's wait, then the one with its own separate roof is for you. Picturesque and especially appropriate for the house with white shingled walls is the doorway flanked by trellises. If your house is fairly large and formal, the handsome scrolled pediment doorway will more than live up to its character. For a small but nevertheless dignified house, one perfect solution is the simple classic variation. Doors with small paned windows across the top and on either side are extremely pleasant and

IS YOUR FURNACE ABOUT TO CHOKE?

1. Pat yourself on the back if you have a modern warm-air furnace. It gives you extra clean, even heat.

2. It also gives you *economical* heat, but to keep it economical you must see to it that the "nose" of your furnace doesn't choke up.

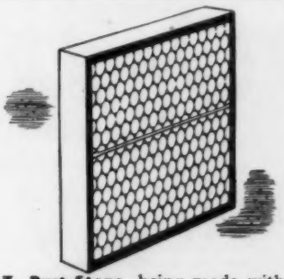


3. This "nose" is an Air Filter. All the air the furnace heats is breathed in through one or more of them.

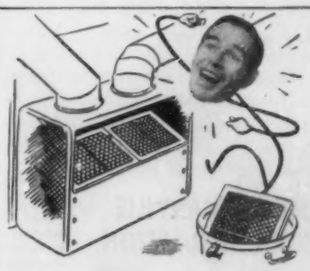
4. These filters cleanse the air as it passes through, take unhealthful dust, dirt, and pollen out of it.

5. They finally accumulate so much dirt that they clog up, retard the flow of air to the heating chamber, hinder heating the house, waste fuel.

6. Check up on your filters now. If they're packed with dirt, see your furnace dealer and get new Fiberglas Dust-Stop filters.



7. Dust-Stops, being made with *pure glass fibers,* are safe, efficient. They remove pounds of dust, dirt, and pollen from the air, save housecleaning.



8. Cut down unnecessary fuel bills . . . Always have clean, healthful heat. Put in new Dust-Stops now. They are easy to install. There is a size to fit your furnace and most sizes cost only $1.50.

If you're not already enjoying the comfort of clean, *filtered* air from your warm-air furnace, get in touch with your furnace man and find how inexpensively an air-filtering attachment can be installed. Write for Booklet A—It's free!

FIBERGLAS* DUSTOP* AIR FILTERS

*T. M. REG. U. S. PAT. OFF. COPR. 1939—OWENS-CORNING FIBERGLAS CORP.

Manufactured by Owens-Corning Fiberglas Corporation, Toledo, Ohio

"ONLY 1/3 OF OUR HOUSE WAS REALLY LIVABLE

until it was protected

with Johns-Manville insulation"

says MR. H. E. TARR, *Providence, R. I.*

***"Before** we insulated, only about 1/3 of our house was really livable."*

***"Today** every room is warm and cosy even in the coldest weather."*

"NOW our whole house is comfortable and livable, far less drafty. We are especially delighted because we find we are actually paying for the cost of the insulation out of fuel savings."

"Nobody used our parlor on cold days because it was hardly livable," says Mr. Tarr. "In the winter time, Mother couldn't sit in her room because it was so cold and drafty. In fact, we seemed to spend all of our leisure time in our downstairs sitting room. Our house is now so warm and comfortable that I have since insulated my store, Burke-Tarr Company. This has taken the strain from a formerly troublesome heating system and has proved in every way up to my expectations."

If you want to make your house cosier, warmer, truly livable this winter, you can do just what Mr. Tarr did . . . Insulate your home with Johns-Manville Rock Wool.

Today it costs very little to insulate the new J-M way. The average-sized house can have its benefits for as little as $6.60 per month.

Free book described below, "Comfort that Pays for Itself," gives whole fascinating story of J-M Rock Wool.

Tells how you can pay for it monthly under the liberal terms of the NEW Johns-Manville Time Payment Plan. This plan is designed, as nearly as possible, to help you meet your monthly payments *out of fuel savings*. And experience shows that houses completely insulated are up to 15° cooler in the hottest weather—save owners up to 30% on fuel in winter.

Over 200,000 homes have been insulated with J-M Rock Wool. When pneumatically installed by Johns-Manville's selected contractors, you can be sure you are making a permanent improvement, adding to the value of your property, as well as to your family's comfort.

COSTS AS LITTLE AS $6.60 A MONTH — NO DOWN PAYMENT

JOHNS-MANVILLE HOME INSULATION

FREE BOOK! **Send coupon for complete interesting story or see your local classified telephone directory for nearest Johns-Manville Home Insulation contractor. Get the facts of the new J-M Time Payment Plan.**

Mail this Coupon . . . NOW!

Johns-Manville, Dept. AH-11
22 East 40th Street, New York

Send FREE illustrated book telling whole amazing story of J-M HOME INSULATION. I am interested in insulation for my present home ☐; for new construction ☐.

Name_____

Address_____

City_____ **State**_____

Trellises add a great deal of charm to this really beautiful doorway. It is a justly important feature of the Milton Luce home

Formal pediment doorway of R. V. Aycock's house, above. Col. F. B. Drage's door is framed by windows

Entrance to S. A. Sawyer home, left, dignified. Below, Richard Keith's finely proportioned door

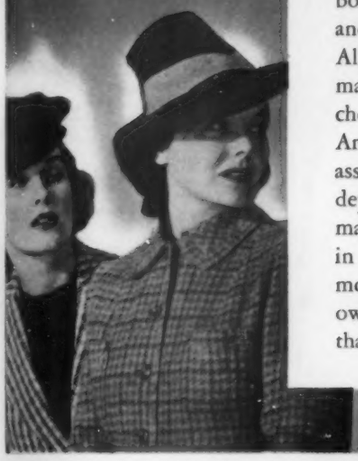
house, and stick to it. If the results are as charming as these, you will have accomplished your purpose.

EDWARD B. DELK
Architect

may be quite formal or of a more informal nature.

Should you find yourself intrigued by the characteristics of several different ones, beware! Simplicity is the keynote of most good designs, and if you try to have everything from a pediment to trellises and "those little windows," your doorway is doomed right from the start. Make up your mind about what you like and what is most appropriate to your

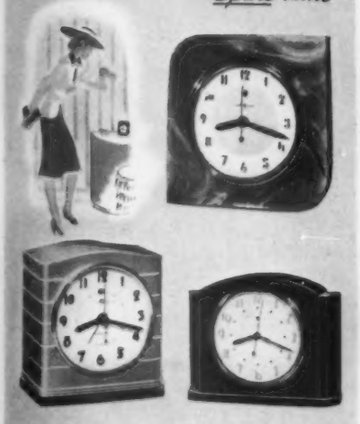
Don't tell me she's a Grandmother!



General Electric Appliances Are Youth Preservers

TIME seems to stand still for her. At 40, 50, or more, she keeps youthfully fresh and trim. Her home is spick-and-span, yet she has leisure to play with children—and grandchildren. Free hours for church and club and outdoors. What's her secret? Neither the beauty kit nor the checkbook—but the modern servants of electricity and General Electric household appliances. All economically, too! Make full use of these magical servants in *your* home. Electricity is cheap—costs less per unit the more you use. And General Electric research and manufacture assure a complete line of G-E appliances so dependable they usually pay for themselves many times over . . . in time and energy . . . in comfort and convenience. With the G-E monthly payment plan, it is easy for you to own all of these modern home appliances that help to keep women young!

Equip Your Home With Spare Time



GENERAL ELECTRIC CLOCKS—Beautiful, accurate, electric timekeepers, styled for every taste and every room.

DARTMOUTH, (*Top*) for living or dining room. In facsimile green onyx, $7.95.

MORNING STAR, (*Left*) a gently insistent bedside alarm, illuminated dial, $5.95.

QUINCY, (*Right*) leather and ebony, mahogany and blue leather, or mahogany and wine leather, $9.95. See the whole range of General Electric self-starting clocks.

All prices subject to territorial variations.

Home Entertainment at Its Best

G-E RADIOS—(*Top*) One of the new G-E Consoles. Exquisite tone, new Super built-in Beam-a-scope. Keyboard Touch Tuning, new Dynapower Speaker. Beautiful cabinet work. Available on easy terms. (*Left and Right*) Two popular General Electric table models—offer standard broadcasts—police band and Feathertouch Tuning Keys. Each of them is a big, new General Electric value at prices that start from $9.95.

Every Woman Wants An Electric Range!

SHE may tell you she's getting along all right without one—but deep down in her heart she wishes she had an electric range!

Her best friend has a new G-E Range—and she's been in that kitchen where all is cool and clean and she's learned how inexpensive it really is.

Take the G-E "Chancellor," illustrated here. It has the 5 speed Calrod Cooking Units, the famous economical Tripl-Oven, Tel-a-cook Lights in color, broiler meter, and many other features.

It's Clean, Cool, Fast And Economical, Too!

GENERAL ELECTRIC

It made *angels* out of 4 Dirty Boys!

"As you know four boys can bring in a great deal of dirt," writes Mrs. H. G. Smalling of Flushing, N. Y.

"I've taught the family that after every bath or washing—Bon Ami rubbed over the tub or sink keeps it always immaculate—it also keeps porcelain so smooth that no cracks are formed to catch and hold the dirt.

"I've been using Bon Ami for the past 16 years," Mrs. Smalling adds, "with an occasional try at 'something new,' but I haven't yet found a substitute for it."

Bon Ami

quick · safe · thorough

How to make bathtub cleaning easy!

1. Always keep a package of Bon Ami in the bathroom.
2. Show your family how quickly anyone can clean up with it.
3. Make sure it's Bon Ami. Because Bon Ami cleans easily, gives a glistening polish—doesn't scratch—and rinses away completely.

"hasn't scratched yet!"

Copr. 1939, The Bon Ami Co.

Small-town stuff in the Middle West

[Continued from page 23]

rope trim, and the slip-covers on the main pieces of furniture I made of the softly colored English linen curtains which hung in our campus apartment the first year of our marriage.

The dining room was small, so to cut the apparent height of the ceiling and to give the room better proportions we decided on a dado, built of wallboard and topped with a simple molding. A flowered paper, oyster-white and gray on a yellow ground, was used above this until we could manage the coveted "scenic."

In the kitchen three coats of white paint were necessary to cover the really venemous green of the woodwork, and a new sink was found to be not only desirable, but an absolute necessity! I am a conscientious objector to dishwashing under any circumstances, but in this 1890 model, it was literally an impossibility! It took quite a chunk from our budget, but we bought an all-metal sink and cabinet which has proved to be worth the money. The bedroom walls are an off-white, and in the adjoining dressing room (originally used for trunk storage) we used a toile de Jouy paper, rose on a white ground. In it is that indispensable aid to a happy marriage, my husband's private chest of drawers, and a huge space for his clothes, hats and shoes, separate—thank heavens!—from mine! Our bed is a pseudo-Jenny Lind, price fourteen dollars, covered with a lovely old quilt made by my grandmother many years ago. I made the dressing-table skirt of some old chintz curtains, and the remains of a summer party frock! I had a cornice built right to the ceiling and the curtains, which are simply unbleached sheeting edged with ball fringe, are hung from beneath it. The effect of space and height gained by such a simple ruse is amazing.

For the south bedroom, now the rumpus room, we had no furniture. Into it we put a second-hand studio couch, my desk, a typewriter, a radio, comfortably worn cane chairs, my knitting and manicuring paraphernalia, the overflow of my husband's collection of pipes and tobaccos, and books and magazines. It is a happy conglomeration of our pet hobbies, and our favorite room. I do wish that I could describe adequately the bathroom as I first saw it! It had been "done" in a shade optimistically defined as orchid. The result was nothing short of terrifying and it took five coats of white paint to subdue this choleric effect. Now it is all white, with a delicate Dresden-flowered paper above the old-time wood paneling.

Last summer we were able to venture further improvements. My husband wanted a garage. I felt that I must have bookshelves in the living room. So we called the patient Jimmy once more into consultation, and finally decided to remove the windows at either side of the fireplace. In the original window casings we recessed the shelves. These made a perfect home for our beloved books and for a few treasured pieces of old glass and china. On that side of the house, the north, there was then space for the coveted garage. We "paneled" the dining-room dado, and added, at this time, formal green shutters, which greatly improved the exterior.

Last winter a sympathetic family pooled our Christmas money, and we were then able to make further alterations. On the west side of the dining room we placed two single French doors. The one at the right opened onto a small porch which had been on the house ever since anyone around here could remember. But it had consistently defied all rhyme or reason, for there was no door leading to it, no steps going up to it, no reason for it apparently! But there it was! Now, after all these years we have a door going from our dining room into an extremely pleasant and livable back yard. The door at the left opens into part of the old-time pantry, now a powder room, in dusty pink and turquoise.

In doing this powder room I turned paperhanger because all my money had been spent on some very special paper. I painted the old linoleum floor the same shade of dusty pink as the window and dressing-table swags, with a border stripe of off-white. Antiqued and waxed, it is very effective. The dressing-table has an off-white skirt trimmed with turquoise velvet ribbon. On the dressing-table are a pair of antique bottles and a powder jar given my grandmother many years ago. They are of satiny, translucent glass, painted exquisitely.

There is room in an old closet at one end of the powder room for a downstairs lavatory. We already have our fixtures, salvaged from an unused store building. Next fall, if the cotton crop is

I SEE LOVE COMING INTO YOUR LIFE... IF YOU CORRECT THAT ONE FAULT WITH PEPSODENT ANTISEPTIC!
No Other Leading Brand Can Match This:
1. BECAUSE OF CHLOR-THYMOL, sensational, safe Germ-Killer, Pepsodent Antiseptic kills germs in seconds even when diluted with 2 parts water. No other leading brand can do this.
2. BECAUSE OF CHLOR-THYMOL tests show these results. Gargling with Pepsodent Antiseptic diluted with 2 parts water immediately reduces the bacterial count in the mouth by as much as 97%. No other leading brand can do this!
3. BECAUSE OF CHLOR-THYMOL Pepsodent Antiseptic makes your money go 3 times as far. When diluted with 2 parts of water, it is as effective as other leading brands used full strength. No other leading brand can match this!
FOR GENERAL ANTISEPTIC USE
Pepsodent Antiseptic
PEPSODENT ANTISEPTIC keeps your breath sweeter for Critical Close-ups!

WHY IS IT MY CAKES ARE NEVER TWICE ALIKE?

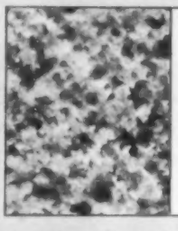
Ellen's mother-in-law made a suggestion that might be valuable to you—

Bad luck again, Ellen? Mm—maybe your baking powder's at fault. Why don't you use Royal as I always have? It has a *steady action* that should help cut down your failures.

Royal is different from most other baking powders. It's made with Cream of Tartar, a pure fruit product. Its steady baking action promotes a delicate but firm grained and fluffy texture.

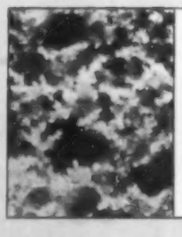
You'll find Royal thrifty, too. It takes about 1¢ worth for a cake, and that penny's worth helps protect ingredients costing 30 to 40 times that much. It's cheap baking insurance.

These photographs of cake, magnified, show why the action of baking powder is so important to success in baking.



STEADY BAKING POWDER ACTION

This is the normal result of *steady* baking powder action. Note the delicate but firm grain and fluffy texture of this cake. It will retain its moisture and delicious flavor—stay fresh longer.



UNEVEN BAKING POWDER ACTION

See how an uneven baking powder action may ruin texture by breaking down the tiny cell walls...make it coarse...crumbly. This cake will dry out—lose its flavor—get stale more quickly.

★ **SOMETHING YOU SHOULD KNOW**

ROYAL is the only nationally distributed baking powder that is made with Cream of Tartar—a pure fruit product from luscious, juice-heavy grapes. ROYAL leaves no "baking powder taste." Ask your grocer for ROYAL when you buy baking powder!

Copyright, 1939, by Standard Brands Incorporated

ROYAL Cook Book...Free

If you bake at home, you should have a copy of the Royal Cook Book which tells you how to make delicious cakes, biscuits, muffins, pies, puddings and main dishes. Send your name and address to Royal Baking Powder, 691 Washington Street, New York City. Dept. 911.

good, and if my friend the plumber feels at all sympathetic, we plan to have these marvelous fixtures attached. Did I mention that these fixtures were my gift of Christmas before last and that they have been waiting patiently ever since for their debut?

I have already spoken of my desire for a lovely scenic paper to complement my Duncan Phyfe dining room. I wanted an effect of trees and space, in soft, restful gray-greens but knew that it would be beyond our purse for many years. An ex-Kansas City Art Institute pupil, I decided that my years of training could be put to some really practical purpose, so once more I called on Jimmy, and we evolved a substitute plan. We figured that the expense of putting sheetrock on the walls would average, all told, about seven dollars a side. This would make a perfect base for my painting. So on the west wall I started. Our most efficient librarian, Miss Gertrude Davis, helped me find material on old Gobelin tapestries, paintings and decorative murals, while a local lumber yard supplied me with pictures of their wallpaper murals. This has been the most absorbing and satisfying project of the whole house. Irish luck has been with me, for to date I have fallen off the stepladder only twice! Each time I have had a brush in one hand and a coffee can of paint in the other. Although I have emerged slightly the worse for wear, speaking from a personal standpoint, I have neither broken my silly neck nor spilled a single drop of paint!

I am not boasting when I say that nearly all of the work on our house has been done, either wholly or in part, by ourselves. We have been in much the same position as the little red hen of storybook fame who tried in every way to get her tasks done for her, and failing, said "Very well, then, I'll do it myself!" So ours is the modern parallel of this barnyard fable. It has required only a lot of elbow grease, and an equal amount of what is politely referred to as "grim determination," sometimes less auspiciously defined as "pig-headedness."

Well, this is our house, Paul's and mine, and heaven forbid its ultimate completion! It is certainly not chic, nor smart, nor modern, but it is ours and, of course, we love it.

Afternoons off for bridge

[*Continued from page 50*]

have more ambition in the morning and are not tired as you would be at the end of the day. For instance, the other night I had a simple dinner, but it was so attractively arranged that it looked like a meal fit for a king. I had ham, sweet potatoes, peas, rolls, and a piece of stale cake from which to make a meal. If I had put off getting it until night, I would have had cold sliced ham, buttered peas, mashed sweets and stale cake for dinner, because a friend dropped in and stayed until six. But my meal was all fixed in the morning so we had a tempting, hot baked ham ring mold in the center of a large silver tray. Inside it were creamed

peas (creamed in the morning and stuck in the oven to reheat); around the mold I put broiled pineapple slices, with a scoop of mashed sweet potato rolled in crushed almonds on each. That stale cake became a baked Alaska. See recipe Page 54. Something like that happens every day. I have the time and energy in the morning to do big things, while if I waited for evening something would turn up or I would be tired and we would have unappetizing, carelessly prepared meals.

Now a bit about desserts. Are you having strawberry shortcake for dessert? We have it often now that we can buy the frozen berries so economically. Make the old-fashioned shortcake in the morning, put it in the oven to toast before dinner, and listen to the compliments come your way. It has never failed to get me nice ones. Pies can be made in the morning, and those you like to eat warm stuck in the oven for a few minutes before dinner. For your whipped cream desserts have the cream chilled in the bowl it is to be whipped in, and have the cherries, chopped nuts or other garnishes ready. And have you ever tried sprinkling buttered ground graham crackers, zwieback and dried bread crumbs over whipped cream for a garnish? Really delicious!

Getting dinner ready in the morning leaves plenty of time for your other work, if you follow a sensible routine. I do it, and have six rooms and a bath to care for. Every room is cleaned and dusted every day and given a thorough cleaning once a week. On Monday I clean the kitchen and bath, pok-

LET'S PLAY THUMBS UP, THUMBS DOWN
Do we keep on using these old pots and pans, or don't we? You're the judge, and here's the evidence. *

Your thousand meals a year deserve up-to-date Aluminum Cooking Utensils

WHAT TO LOOK FOR:
*HANDY POT 'N' PAN CHECK LIST!

Sizes: ☐ Too few ☐ Too small ☐ Too large.
How they heat: ☐ Too slow, waste fuel. ☐ Too fast, burn food.
Convenience: ☐ Heavy to lift ☐ Awkward to handle.
General condition: ☐ Worn ☐ Battered ☐ Broken.
Bottoms: ☐ Bulged, wobbly.
Handles: ☐ Uncomfortable ☐ Loose ☐ Get too hot.
Knobs: ☐ Loose ☐ Broken ☐ Get too hot.
Lids: ☐ Too few ☐ Out of shape.
Cleaning: ☐ Unsanitary seams, crevices.

How do your pots and pans pass this inspection?

WHAT TO DO NEXT!

WEAR-EVER ALUMINUM TRADE MARK REG. U.S. PAT. OFF.

Bring your kitchen up-to-date with Wear-Ever Aluminum Cooking Utensils. When you buy look for the Wear-Ever trade-mark. For 39 years it has guided housewives to "Aluminum at its best." If you do not know where to buy Wear-Ever, write The Aluminum Cooking Utensil Co., 1609 Wear-Ever Building, New Kensington, Pa.

Take a good, long look at your own cooking utensil equipment. Are you just getting by, when you could have fuel-saving, food-saving utensils that would make your food more appetizing because it was better cooked? Modern Wear-Ever is decidedly not expensive. You owe it to yourself, your family, and your pocketbook to use the check list* at the left. Then modernize your kitchen with Wear-Ever.

FOOD TASTES BETTER
Aluminum, the metal that is Friendly to Food, keeps food flavors natural. Foods look better, taste better because they cook evenly in Aluminum.

ALL FOOD VALUES
The natural goodness—the minerals, the vitamins, the purity, are preserved in Aluminum. Full food value and full flavor make for appetites and health.

ACTUALLY SAVES MONEY
Nature made Aluminum a better heat conductor than other metals practical for cooking. Heat spreads faster, cooks evenly, uses less fuel. No food spoiled.

"Wear-Ever"

Aluminum at its Best

"We call it our *Hollywood* dining-room!"

Here's why! **Last summer in Hollywood we saw them making a movie on a dining-room "set." The property engineer told us the walls were Masonite Tempered Presdwood. He said they use that board because they can get so many beautiful effects with it. And it's so durable they can use it over and over again. Yet it costs little.**

Back home **Our architect recommended Masonite Tempered Presdwood for remodeling our dingy old dining-room. That board certainly goes up easily. It's a dry material—there's little muss or fuss. And it has given us an opportunity to get lots of unique ideas into the whole room. They say it will last as long as the house stands.**

Now look! **The Tempered Presdwood walls, painted a light blue, are offset from the old walls to provide indirect lighting. The built-in buffet is made of Tempered Presdwood and painted grey. The built-in window table and shelves are the same moisture-resisting material.**

It's Right MASONITE

Mail this coupon for a free sample and more information about Masonite Tempered Presdwood

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FREE SAMPLE *Masonite* THE WONDER WOOD OF A THOUSAND USES SOLD BY LUMBER DEALERS EVERYWHERE

MASONITE CORPORATION, *DEPARTMENT AH-2*
111 West Washington Street, Chicago, Illinois

☐ **Please send me a free sample and full details about Masonite Tempered Presdwood.**
☐ **I also want a copy of your special home-owners' magazine, "Our Home," and enclose 10c for packaging and postage (check if desired).**

Name_____

Address_____

City_____ **State**_____

ing in all the corners too, and also wash all of my clothes and the children's. On Tuesday the dining and living rooms get a good cleaning, and Monday's wash is ironed. Wednesday is my day to do the bedrooms and change the bedding, for on Thursday I send the bedding, shirts, and towels to the laundry, and the kitchen and bath get special attention. I iron and clean the house in general on Friday. Saturday I put the house in order and then do my shopping. I don't get Saturday afternoons off because I get all that I can ready for Sunday, so we can have plenty of time for a leisurely breakfast, church, and an early dinner.

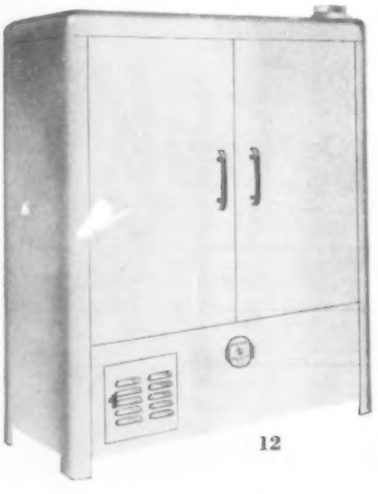
The beds get their airing every morning while I am getting breakfast and cleaning the kitchen. I rise at seven, dress and get breakfast, which is a good, substantial one. Then I see my husband off to work and my little boy off to school. I start my cleaning with the kitchen and then then go on in the following order: living, dining, bedrooms, bath. When the house is cleaned I do the washing or ironing. Then I have my bath and don my smock, and prepare the dinner, as I have been telling you. If we are having stew or a roast I put it on right after breakfast so it is ready by the time I have finished my work. My routine is so strict that my neighbors tell me they can tell the time by my vacuum buzzing or the wash on the line! Everything is finished by 11:30, leaving me a half hour for mending and other odd jobs that always have to be done.

Many friends have said to me, "You have such good meals and your house is so clean, and yet you never work in the afternoons. Won't you *please* tell us how you do it?" I have told you, and I hope that you will have many afternoons off, too, to enjoy with your family and friends.

How much will it cost you?

[Continued from page 46]

IRONING is no problem at all with one of these (1.) new Easy ironers. Sit down while you work and the roll revolves or stops when you touch the knee control. 2. You can read another chapter in your book while the time switch automatically stops the motor at the time set on the time control of the Crosley washing machine. 3. Norge has a new Steri-Seal washer with heavy rubber sealing band on both rim and tub cover to seal in heat and steam so your clothes will come out extra fresh and clean. 4. A portable ironer, from Landers, Frary and Clark, that you can use all over the house. The entire operation is controlled by a simple hand lever. 5. There's always something new—this time an electric clothes dryer. Put the clothes inside and let them tumble slowly through clean warm air by the action of a revolving cylinder. General Electric Co. 6. The Clay Equipment Corporation has a good clothes dryer for a small yard. Fold it up like an umbrella when not in use and store it away out of sight. Drier turns so you can hang up the clothes from one spot. 7. It's hard to believe, but it's true. The Bendix washer washes, rinses, and damp dries all in the same machine. It has the regulation kitchen sink height so can be used in the kitchen, too. 8. Kelvinator's new two-tub washing machine has a wringer with a control which can be set for the correct pressure for a required fabric. The words "wool," "silk-rayon," or "cotton-linen" appear



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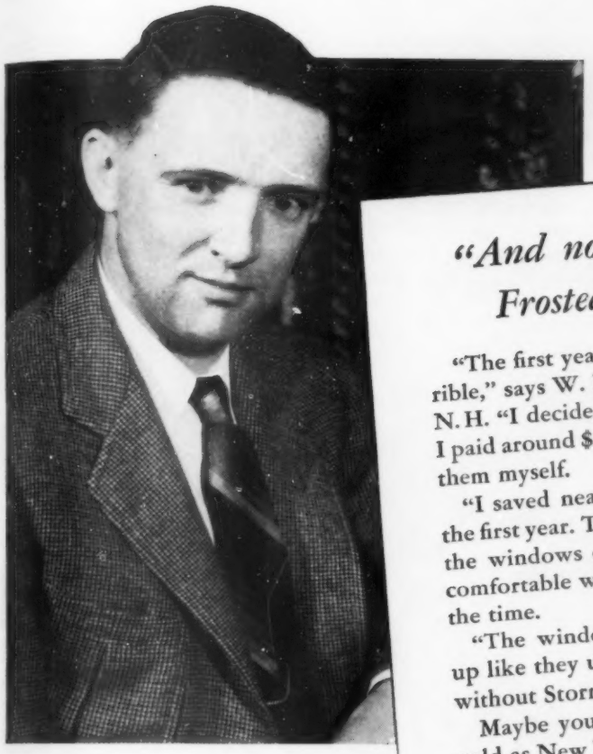
"Storm Sash cut my coal bill in half!"

AN INTERVIEW WITH W. D. CASWELL OF MANCHESTER, N. H. THAT WILL INTEREST YOU



"And now we don't have to worry about Drafts, Frosted Windows and Uneven Temperatures"

"The first year my coal bills were terrible," says W. D. Caswell, Manchester, N. H. "I decided I'd install Storm Sash. I paid around $60 for them and installed them myself.

"I saved nearly half on my coal bill the first year. They cut the drafts around the windows entirely. The house was comfortable with even temperatures all the time.

"The windows don't steam and fog up like they used to. I would never be without Storm Sash again."

Maybe you don't live in a section as cold as New Hampshire but even in the more moderate zones you'll find Storm Sash will save, in some instances, as much as 30% of your fuel bill.

Window Conditioning (Storm Sash) is easily and inexpensively installed. Your Local Lumber Dealer will handle the entire job, including F.H.A. financing with No Down Payment. Ask him for an estimate today.

Since you look through two panes of glass instead of one—the quality of the glass becomes doubly important. It costs no more to get L·O·F Quality Glass—each light bears the L·O·F label. Mail the coupon today for handsomely illustrated Free Book. Libbey·Owens·Ford Glass Company, Toledo, Ohio.

INDIANAPOLIS, IND. "Naturally I used Storm Sash in my own home and as a contractor I say no house is complete without Storm Sash." —Edward H. Dalby, Indianapolis, Ind.

SIOUX FALLS, S. D. "With Storm Sash I have found that my houses rent quicker and to better tenants. They all prefer Storm Sash." —Martha Knudson, Sioux Falls, S. D.

NORMANDY, MO. "Our oil bill used to be $92 a year and last year with Storm Sash it was $62."—Mrs. A. Deister, Normandy, Mo.

WILMINGTON, DEL. "Storm Sash prevent water from damaging wallpaper and wood finish underneath the windows." —Albert J. Snyder, Wilmington, Del.

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QUALITY GLASS

LOOK FOR THE LABEL

This book is Free!

LIBBEY·OWENS·FORD GLASS COMPANY... TOLEDO, OHIO

Please send me your free booklet which shows typical examples of economies effected with Window Conditioning and interesting window treatments.

Name_____

Address_____ AH 11-39

City_____

State_____

My home has:
[ ] Wood Sash [ ] Metal Sash
(Give make.)

You can't hide from me, Jimmy boy. I see you.

I wasn't hiding. I was just wondering where Daddy was.

Oh, he's two hundred miles from here on a business trip. But he's going to talk to you and Mummie tonight by telephone.

Just like he does when he's at the office?

Just the same, Jimmy. You see, your Daddy likes to telephone home pretty often when he's away . . . just to be sure that you and Mummie are all right.

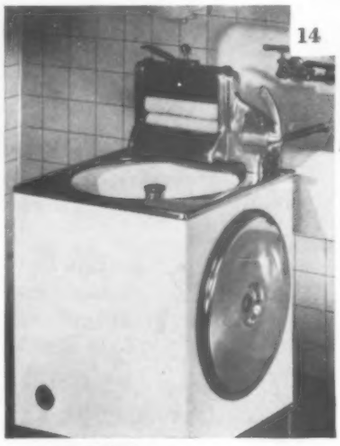
M-m-m-m. It's pretty nice to have a telephone so Daddy can do that, isn't it?

It certainly *is* nice, Jimmy. A telephone is one of the friendliest, most important things any family can have. Cheap too.

BELL TELEPHONE SYSTEM

on an indicator. 9. Ironing isn't the task it used to be, not when you use one of the new roller ironers from Hotpoint. Two adjustable thermostats permit any degree of heat to be maintained, from "off" position to 475° F. The pad can easily be removed for airing and cleaning. 10. Westinghouse washer has new "timer" which indicates the correct washing time for each group of fabrics. Set the pointer and the washer will be turned off automatically when the time is up. 11. Easy on the clothes and as dependable as your best friend is this trustworthy Maytag washer with a durable aluminum finish. This same company has a complete line of various styles and price ranges, as do the other washer manufacturers represented here.

12. You can dry your clothes indoors, quickly and safely, in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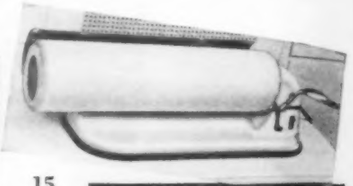
one of these new gas heated, and thermostatically controlled Snow White dryers. 13. The General Electric washer is finished inside and out in white porcelain enamel, and is specially designed to wash clothes clean, but gently, so no harm will come to your child's favorite party dress or your new sheer blouse. 14. More news in washers is the Thor Stow-A-Way Kitchen Laundry that can be raised or lowered for desired height for use or storage. It can even be kept under the sink or kitchen table. 15. You control the automatic Armstrong Ironer with your elbow so you'll have both hands free to guide the clothes. 16. Three-pronged clothes pins for hosiery, lingerie, baby clothes, etc. relieve the strain on any one part of the article pinned to the line. Lock pins with soft cord come with the clothespins. Modern Products Co.

17. The Steem Electric Iron actually steams as it presses, without the aid of a pressing cloth. The water for the iron is poured into the opening on the side of the iron. 18. Push a button on this new Proctor Never-Lift Iron and the iron raises itself up off the ironing board so it will not burn the cloth when not in use. 19. The Westinghouse iron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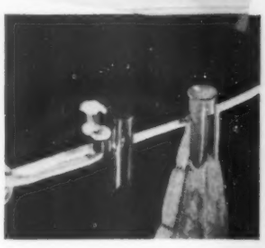
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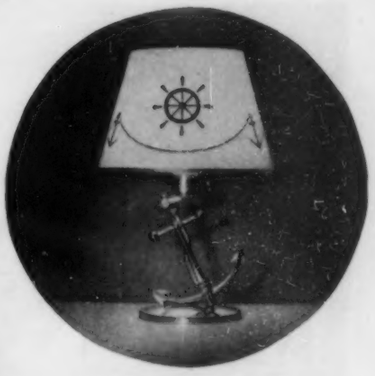
has a fabric lever indicator giving correct positions to set iron for linen, cotton, wool, silk, and rayon. 20. It's convenient to wring your clothes right into the Laundrymaster clothes basket, and then wheel it to your clothes line. Will fit under your ironer or ironing board, too, for stacking ironed clothes.

So select your new laundry equipment carefully. And a much more interesting task it is now than it used to be! What with special timing devices, thermostatic controls, fabric indicators, or what have you, there's much to do about the modern laundry.

20

FOR A TRIUMPHANT CHRISTMAS

gleaming practical gifts by CHASE



CRUET SET—oil and vinegar served in a graceful and modern manner. Lovely clear glass ribbed cruets set deep into metal holders, finished in bright polished chromium. Set is 8" tall, 6½" wide. Complete, just $3.50.

OCCASIONAL BOX for her bureau or dressing table, to hold powder or pins or odds and ends. Attractively finished in satin golden-color brass or satin chromium, decorated with colored enamel. Complete with clear glass liner, $1.00.

FARRAGUT LAMP. A polished brass anchor and rope and a well-designed parchment shade combine to make this a handsome lamp for a man's own room. For the table or, by tilting the shade, for the wall. Over-all height, 12⅜". $2.50.

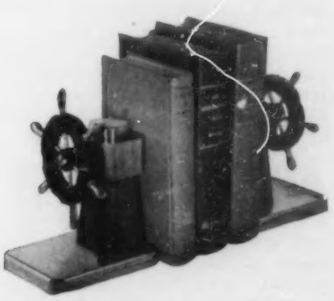
HURRICANE LAMP. Open windows and porch breezes won't blow out the candle in this useful lamp. A delight to any home lover. Finished in sparkling polished brass, with etched glass chimney. Only $1.00.

SMOKE SET. Attractive black plastic cigarette box with hinged cover, finished in satin brass. Holds 3 packs. $1.00. Lighter, in same lustrous materials, $1.00. Set of four individual ash trays, copper, brass, bronze or chromium finish, 50¢.

SAVOY SUGAR AND CREAMER—a three-piece set that makes a thrice-welcome gift. Handsomely finished in polished chromium, with white plastic handles. Sugar and creamer hold 5 oz. each, tray has many uses. Complete, $2.75.

BAR CADDY is a cleverly combined jigger, bottle opener, ice breaker, and a corkscrew which is concealed inside the handle when assembled. Finished in beautiful non-tarnishing chromium. Only $1.00.

RAIN BEAU WATERING CAN—for the flower lover. Waters house plants without dripping. Spherical container of satin copper is attractively combined with a handle and long spout of satin brass. Holds 1½ pints and will not rust. $1.00.



FOLDING DOUBLE TRAY. Ideal gift for your ideal hostess. Holds quantities of canapes or sandwiches on two embossed trays, yet folds flat and slips into a drawer when not in use. Chromium finish or copper, with white fluted plastic handle. $3.50.

RIVIERA ASH TRAY—a practical gift which is also an amusing game. Guests guess at which number the ship's wheel will stop. Finished in polished brass, polished chromium or English bronze, with brown plastic wheel. $1.50.

GAIETY COCKTAIL SHAKER. Handsomely simple with its bright chromium finish and black rings; completely practical with its leakproof and spillproof top and its strainer that holds back mint leaves, etc. 11½" high. Satin silver inside. A stunning gift. $4.00.

PILOT BOOK ENDS for readers of sea sagas. Brown plastic ship's wheels with polished brass grips are mounted on solid walnut standards. Bases are weighted brass, felt lined. Pair, $3.50.

Chase gifts may be seen at department stores, jewelry and gift shops

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FREE CHRISTMAS GIFT FOLDER

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Send FREE *illustrated gift folder to*

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A COUPLE OF DOLLARS . . .
A COUPLE OF HOURS—

A Brand-New Room

By LURELLE GUILD

No. 6 of a series of articles on home decoration sponsored by the Scranton Lace Company

The cheapest and easiest way to redecorate is also the most effective

NO MATTER how extensive a decorative endeavor may be, your rooms cannot possibly reflect what you have just gone through unless you do *one* simple and inexpensive thing—*recurtain.*

The most attractive room without lace net curtains has a vacant stare . . . lacks personality . . . is inhospitable. Conversely, the drabbest, uninteresting front parlor is transformed into a charming, lived-in room the instant lace net curtains are hung at the windows.

CURTAIN STYLES CHANGE, TOO

Curtain styles change as radically as upholstery fabrics, furniture woods, wallpapers or women's fashions. This year's lace net curtain styles are superb—*the net of them all*—Scranton's new Craftspun* Curtains.

These lovely nets are now being employed in many unusual ways. Note the interesting treatment of the old-fashioned bay window, illustrated above. Here, lace net curtains hide unattractive window frames and adjoining wall spaces, achieving a modern effect without alteration. Colorful, draped fabric valances with matching tiebacks bring the bay into the room and provide a welcome relief from conventional treatments.

Besides inherent beauty, Scranton Craftspun Curtains have that much-desired feature—exclusiveness. Every new style is design-patented as a protection against imitation in inferior qualities—many are offered in Scranton's exclusive "no-stretcher" *Triple-tested Finish.*

HANDSOMELY TAILORED —READY TO HANG

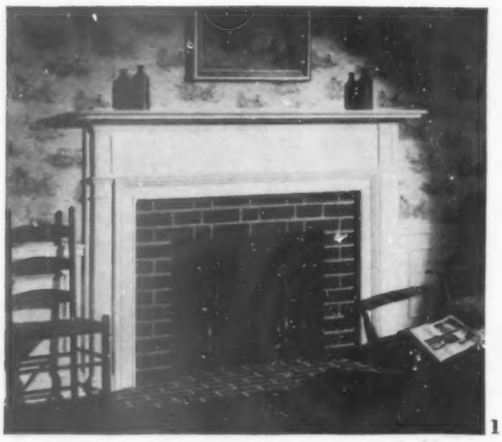
Scranton Craftspun Curtains are available in patterns designed to meet every decorative need. Additional strength and longer laundry life are assured since they are woven exclusively of two- and three-ply yarns. In the weaving, each thread is spiraled around other threads in such a way that all threads are anchored—*tied in place*—to prevent slipping. Carefully stitched, matching hems and ready-to-hang tops make recurtaining a matter of minutes. No sewing is necessary.

The new Scranton Craftspun Curtains are now on display in curtain departments everywhere. *Why not redecorate this easy, inexpensive way—and avoid fuss and muss?*

*Registered in U. S. Patent Office

Scranton CRAFTSPUN CURTAINS

"THE NET OF THEM ALL"



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New Home Equipment

SO MANY good building gadgets, such worthwhile home equipment are being turned out today in stock sizes that it seems as if pretty soon we will be really able to build the ideal prefabricated house. That is, one which can be built of ready-made parts, easily and inexpensively assembled, in a house designed just for our own needs, tastes, and lot.

1. A ready-made mantel with the delicate details and mouldings of fine carpentry. In late 18th century Colonial style, it has an overall size of 4'-7¾" high by 6'-9⅜" long. Curtis Company.

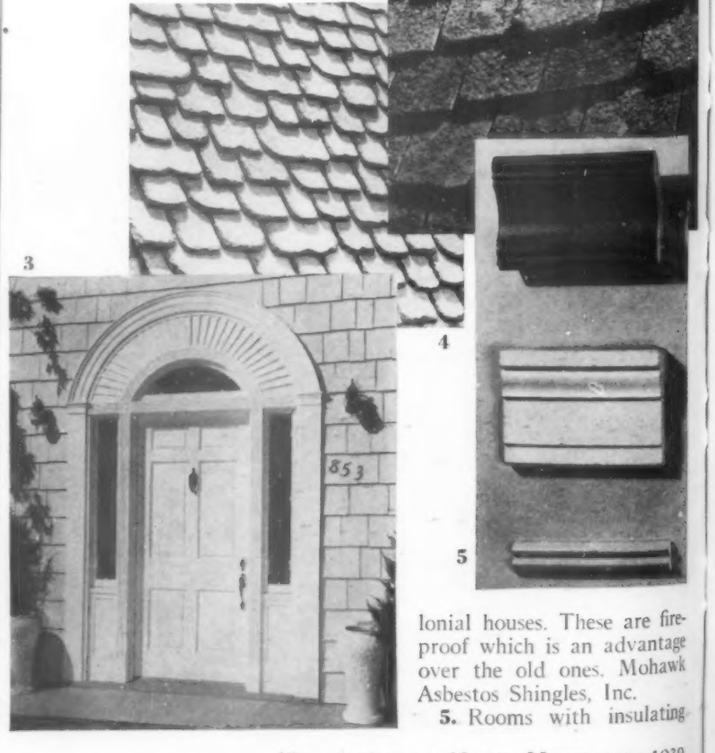
2. You don't have to keep your garbage can in unsightly view on the back porch where dogs or cats can knock it over. This new garbage can is placed in the ground with the lid flush with the surface. You open it my means of the foot lever on the lid. The inner pail is merely lifted out for emptying. $3.95. Majestic Company.

3. Door frame, door, fanlight, and side lights are stock parts which can be assembled into this distinctive Colonial entrance unit. The pilasters, panels, reeded trim and wood fan are light and graceful in character and workmanship. Curtis Co.

4. Shingles with thick butts, rich texture, weathered edges can simulate the charming roofs of old Colonial houses. These are fireproof which is an advantage over the old ones. Mohawk Asbestos Shingles, Inc.

5. Rooms with insulating

2



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Charming rooms begin on the floor!

...with Bigelow's Basic Rug Colors

All you need is a notion of the kind of room you want and the colors you'd like. Then choose one of Bigelow's smart Basic Colors for your rug or carpet... and you're on your way to a lovely room in which the colors are charmingly and almost automatically harmonized.

Too good to be true? Not *now*, because Bigelow stylists have coordinated the basic colors shown below with the popular colors and styles in other homefurnishings.

Moreover, each Basic Color has a great variety of *tones* and weaves and prices, to suit your type of room, your decorating period and your purse!

Don't forget that decorating experts say today's style trend calls for wall-to-wall carpets or rug sizes large enough to fit your room generously. Ask to see Bigelow rugs in Tailor-Made sizes . . . You'll find many sizes larger and smaller than the traditional 9x12 . . . but all at traditionally low prices for Bigelow quality.

FREE! ASK FOR "COLOR CLUES TO HOME BEAUTY." In rug departments, or write to Bigelow Weavers, Dept. 119A, 140 Madison Ave., New York, N. Y.

BIGELOW RUGS AND CARPETS ARE MADE OF

LIVELY WOOL WHICH SPRINGS BACK UNDERFOOT

THIS LABEL on any rug or carpet you choose means the utmost in value, regardless of the price you pay.

Copyright 1939, Bigelow-Sanford Carpet Co., Inc.

Never before such cozy, toe-wiggling comfort! . . . When you take your first delicious stretch on this New Beautyrest mattress, you'll realize that here indeed is a comfort you've never enjoyed before! How glorious it feels to lie there . . . every tired muscle whispering rest, *rest*. You drift off . . . relaxed as a baby . . . on truly the world's most comfortable mattress. *Yes, even more comfortable than any former Beautyrest.*

THE GREAT NEW BEAUTYREST!

Luxuriously comfortable . . . . . Guaranteed for twice as long!

837 reasons for Beautyrest's "luxury comfort!" Beautyrest has 837 springs—each is in its own cloth pocket. Each is separated from the other—*works independently*. No matter which way you lie . . . the different parts of your body get exactly the *right* amount of "give." Ordinary mattresses that have springs tied together by wire pull out of shape—forming uncomfortable slopes and hollows.

Sag-proof edges! The New Beautyrest never gets that "down-hill" look at the edges. Our patented sag-proof construction brings "mid-mattress" comfort to the very edges of the bed.

Hooray! Less turning! Beautyrest doesn't get out of shape. After the padding has leveled, you need turn it only 4 or 5 times a year.

Costs LESS in the long run. Your New Beautyrest costs $39.50 (easy time payments, of course). This price comes down to about a penny a night. As we have *proved*, Beautyrest lasted 3 times longer than other types of mattress in the laboratory. Isn't it reasonable to assume that Beautyrest will last longer *in your home*, too . . . particularly than "cheaper" mattresses? And if Beautyrest lasts longer, doesn't it really cost less over the years? See it today!

IMPORTANT: If you are shown other mattresses supposed to be "just as good" as Beautyrest, remember that no other mattress has ALL of Beautyrest's advantages. Beautyrest is made only by the Simmons Co. So insist upon seeing this label!

New Beautyrest lasts 3 times longer! Ten different types of mattress, from $19.75 to $39.50, were crushed and mauled by a 200-lb. roller at the United States Testing Co., Inc., Hoboken, N. J. After 489,000 poundings, the New Beautyrest was still in sound sleeping condition. No other mattress stood up even one third as long! That's why the "luxury comfort" of Beautyrest is guaranteed for 10 years' service, although under normal use it should last far longer.

The Beautyrest Box Spring, for use with the New Beautyrest Mattress, is $39.50. Or get the Ace Coil Spring at $19.75.

SIMMONS COMPANY

Chicago • New York • San Francisco • Atlanta

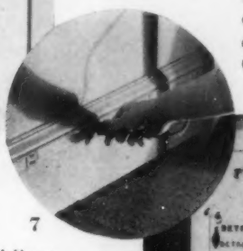
LUXURY COMFORT FOR
A PENNY A NIGHT
WITH THE NEW DEEPER BEAUTYREST

6

board walls can be made doubly decorative by using cornice, chair rail, and panel mouldings on them. Cove, bead, and flat mouldings can be had, already enameled in pleasant colors, to cover joints in the insulating board, to create paneled effects, or to follow out your own ideas of wall design. Wood Conversion Co.

6. A sliding towel rack is included under the counter tops in a new line of steel kitchen cabinets which has been designed to supply the maximum practical equipment in a limited space. General Electric Co.

7. A plug-in strip in the living room of the Kelvin Home at the New York World's Fair. Installed in the baseboard, it affords electrical outlets for lamps, vacuum cleaners, radio, etc., at frequent locations all around the room. Courtesy, Nash-Kelvinator Co.



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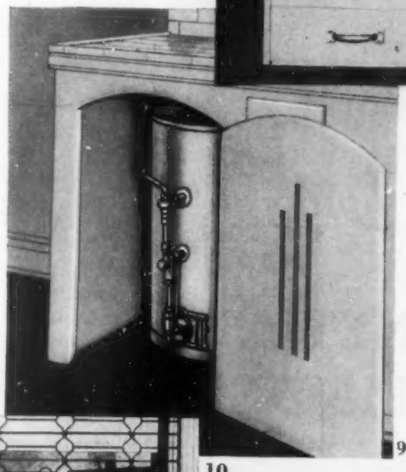

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8. A wall incinerator which can be built into the heating flue of a home and requires no fuel. It retails in Detroit for $48.00. Detroit Incinerator Co.

9. A squat water heater which can be installed under the counter top of a kitchen base cabinet to save space. Hotstream Heater Co.

10. A protective screen which admits light and air and which can be rolled up or down easily. Kinnear Manufacturing Co.

11. At long last a heating unit has been designed especially for the small home in the $5,000 class. It is gas fired, automatically controlled, and is ready for the addition of cooling equipment if it should be wanted. So small that it can be installed out of sight in a closet. Carrier Corporation.

Rub-a-dub-dub
Three sheets in a tub...

"mine gave me service"

"mine gave me comfort"

"Lady Pepperells give me both"

... and that's not all ... Lady Pepperells carry an implicit assurance of year-in-year-out satisfaction. We can make this statement because the quality of Lady Pepperell Sheets is an established fact ... established by countless laboratory tests, by a Good Housekeeping Guarantee as advertised therein, and by the American Institute of Laundering. Yes, Lady Pepperells are exceptional and so are Pepperell Percales ... yet these superb sheets cost as little as $1.29* to $1.49* to enjoy in your own home.

FREE — An interesting booklet on "The Wear, Tear and Care of Sheets." Write to the Pepperell Manufacturing Company, 168 State Street, Boston, Massachusetts.

**These prices may be subject to very slight variation due to differences in sizes and shipping costs.*

You will find the Pepperell name on towels and blankets, too.

THREE NEW FALL COLORS FOR YOUR WINDOW SHADES

Columbia

GENUINE CLOTH

WINDOW SHADES

DECORATORS' choice of three new colors for smartly tailored windows—LEGHORN, PARCHMENT AND PEACHSKIN. These three attractive colors in translucent genuine cloth window shades, skillfully made for long wearing, are setting the style for fashionable windows, and may be bought from your nearest shade shop, department or furniture store at prices to suit your budget. Write today for samples of these beautiful colors in genuine shade cloth from America's greatest maker of shades, shade rollers and Venetian blinds. The Columbia Mills, Inc., 225 Fifth Avenue, New York.

When a landscape architect moves indoors

[Continued from page 17]

It was in the sunroom that Mr. Church let his gardener's imagination run riot. Here he had perfectly plain plywood walls to work with on three sides and tall windows extending practically the full length on the other side—an ideal room in which to begin "gardening."

Mr. and Mrs. Church recently bought in Finland modern birchwood furniture designed by Alvar Aalto which lends itself beautifully to the gardenlike setting. Because of its severely modern lines and its natural wood finish, the furniture, although designed for an interior, has the feeling of being adaptable to the outdoors as well. This is exactly the effect that Mr. Church wanted to give in his garden room.

At the windows he hung bamboo shades in the natural finish so that windows and walls would seem to be a single unit. On the window ledges, he placed narrow tin trays made to fit the window depth and on these he keeps a succession of blooming plants. During the early spring months, pale blue hyacinths give the color note to the room. Later there are pots of daffodils and other narcissus. Then there are tulips and a succeeding parade of blooms as pots of annuals take the place of the bulbs. In between seasons, he uses succulents, ivy, and begonias in the trays.

IN THE corners of the room, shrubs give the effect of massed planting. For this type of indoor gardening, Aralia japonica and Aralia elegantissima are two of his stand-bys. For incidental plants for small tables and bookshelves, he suggests philodendron, watermelon- and strawberry-leafed begonias, primroses with pale blue and lavender flowers, yellow callas, and geraniums. For wall covering, he suggests philodendron planted in big pots set on the floor; this vine grows so rapidly and is so easily adapted for inside use that in no time at all it is ready to be trained in patterns on the wall and held in place with staples.

English ivy, always good for inside planting, is a favorite with Mr. Church. He has used it for contrast in his wall patterns in the sunroom by training it to grow as an edging on either side of the doorway leading to the living room. Geraniums, those faithful old friends, are fine as a color accent, in case there is a feeling of too much green in a garden room of this type. The pots of flowers may be changed of course, as often as you like to match the color scheme of the flowers in the window trays or in the rest of the room.

It is easy to grow plants and vines indoors, according to Mr. Church, who points to his own "landscaped" interiors as an example of what can be done. Some plants like the dry heat found in the average house, he says, while others like warmth, but want a humid atmosphere. Select your plants according to the type of interior you have, feed them with a good fertilizer a couple of times a year, water them well whenever they need it, then sit back and enjoy the results.

FROM a modern room to a Victorian one is a big jump, but with the "landscaping" idea carried out in both rooms there is a unity in the decoration scheme in the Church home that could be obtained in no other way. And so in the lovely living room with its attractive dining alcove and Victorian furniture and decorations, plants and vines have been used in striking arrangements to make the charming setting that the Churches wished to create.

This room, made by throwing together the old kitchen and the parlor of the original house, has walls painted a gray-blue. The wood trim and the wood ceiling are white and the pine floors are stained a deep brown. Oyster-white rugs are effective on the dark floors. Here Mr. Church has tubs of Aralia japonica against the wall at either end of the dining table. Trailing ivy vines make a delightful pattern on the walls of the dining alcove and blend in perfectly with the deep green corduroy covering of the built-in seat behind the marble-topped walnut table. Behind a horse-hair sofa he has a tub of Aralia elegantissima and the delicate tracery of its leaves makes an interesting pattern against the wall and window.

Wherever possible he has used small plants to gain his "landscaped" effect. They are particularly appropriate on the built-in bookshelves to the left of the fireplace, the mantel of the old marble fireplace, the small tables and the old walnut secretary.

An old-fashioned wicker plant-stand of the Gay Nineties lends just the right note to the fireplace end of the room. It is painted white and in its four wicker baskets are small pots of flowering bulbs and plants. Philodendron, maple-leafed ivy, and begonias are effective in pots where small bits of green are needed.

Old-fashioned inside shutters which were at the height of fashion during the 'Eighties and 'Nineties in San Francisco are still

METALITE STEEL VENETIAN BLINDS ARE ECONOMICAL

Columbia

CUSTOM MADE

VENETIAN BLINDS

THE NEWLY perfected Columbia METALITE Blinds have flexible spring steel slats with colorful baked enamel finish. Very small bundle-space . . . rust proof . . . will not warp . . . light and easily cleaned, they are the last word in Blind economy. These custom built Blinds are fully equipped with Automatic Safety Stop, Worm Gear Tilt and Sway Stop. Produced by the makers of the famous Columbia Residential Wood Blinds and Columbia Window Shades. Free estimates from Authorized Dealers. Write for sample of METALITE to The Columbia Mills, Inc., 225 Fifth Avenue, New York.

good finds, and white ones have been hung at the windows in the living room facing on the sunroom. As a balance at the other end of the room, a screen made of the old shutters is used to hide the door opening into the kitchen.

Mr. and Mrs. Church's pride and joy is their collection of modern French paintings and drawings which are hung throughout the house. Of special interest in the living room are the floral painting above the mantel and the still-life above the table in the dining alcove.

While Mr. Church is interested primarily in his "indoor landscaping," he enjoys prowling around old shops and secondhand stores in San Francisco looking for things that will be just right in his house. The two startlingly beautiful ceiling lights made of wire strands of crystal beads, one above the dining table, and the other hung in the passageway into the living room from the entrance hall, are his "finds." They cast lovely reflections on the ceiling and add a definite feeling of Victorian elegance to the room.

In the hall facing on the porch and leading from the main entrance, potted plants on old walnut tables add decoration to what would otherwise be just a passageway. In the entrance hall, Adeline Kent, the sculptress, has drawn murals in white on the turquoise blue walls. They seem so much a part of their setting that you have to look twice to convince yourself that the decoration is really painted on. Plants on the stairs and on the landing at the top are an innovation in hall decoration.

THE master bedroom, too, is more interesting because of the use of plants. Here Mr. Church has succeeded in combining them with the decoration plan so that they add just the right note, but do not seem obtrusive. On the end tables at either side of the lovely old walnut bed are old-fashioned white glass lamps and beneath them pots of ivy and philodendron. The bed has been painted white and the back embellished by the addition of an upholstered headpiece. Ticking in coral and white stripes is used on the bed and for the chaise longue near by. Old walnut chests and tables are in keeping with the Victorian theme of the room. The view across on the balcony outside the window is enhanced by the use of plants and the ivy which trails on the railing.

Mr. Church feels that no matter what your decoration scheme may be, whether definitely modern as in the Church sunroom, or Victorian, as in the rest of the house, there is always a place for "interior landscaping."

Remember

IF THE FIRST COAT GOES BAD
the whole job goes bad

THE first coat, that is the priming coat of paint, is the most important. For if it does not adhere subsequent coats will come off with it. For new or repainting work the first coat should always contain ***25% Pure Gum Spirits of Turpentine.**** Gum Turpentine penetrates the surface, carries the pigment and oil into the pores forming millions of tiny fingers which anchor the paint.

***FOR NEW WORK:** Both the first and second coat should contain 25% Gum Turpentine. (First coat new work: 25% Gum Turpentine, about ⅓ pigment, the balance oil. Second coat new work: same as chart above.)
***REPAINTING:** For first coat follow chart above.

Keep this chart—include it in the contract for painting your home. These are the formulas recommended by Architects, Paint and Pigment Manufacturers and ***reliable*** Painting Contractors.

WARNING: Refuse cheap Turpentine substitutes. Insist upon Pure Gum Turpentine for every paint job.

Look for the AT-FA Seal on Canned Gum Turpentine.

Specify GUM TURPENTINE *for Every Paint Job*

AMERICAN TURPENTINE FARMERS ASSOCIATION COOPERATIVE,
209 Strickland Building,
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Gentlemen: Please send me your free booklet, "1501 PAINTING CONTRACTORS TELL YOU HOW TO GET THE BEST PAINT JOB."

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Address_____

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TO YOUR CLEANING

with Quick, Easy

OLD DUTCH CLEANSER

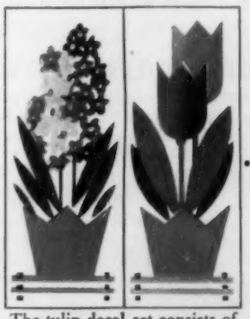
"I just *sail* through my cleaning with the help of Old Dutch Cleanser," writes a housewife.

You can give wings to *all* your cleaning with Old Dutch. Its ONE-TWO CLEANING ACTION—1, *cuts grease quickly; 2, makes cleaning easier.* Dirt *wipes* away without hard rubbing. Your hands stay nice. Surfaces stay smooth. And you save money, for the flat Seismotite flakes with which Old Dutch is made cover so much surface that a little does a lot of cleaning!

Cuts Grease... Doesn't Scratch

Use Beautiful DECAL Transfer Decorations for Furniture, Walls, Woodwork

Set of 6 for only 10¢ and 1 Old Dutch label. 50c VALUE



The tulip decal set consists of 6 pieces, sizes from 2⅜" x 3¾" to 4⅝" x 4½". The hyacinth set also consists of 6 pieces, sizes from 2" x 3⅞" to 4⅝" x 4⅛".

It's smart and so easy to beautify your walls, cabinets, tables, chairs, mirrors, trays with these colorful, washable "decals." Simply moisten paper and slide designs off onto surface to be decorated. Gives effect of rich, hand-painted flowers. Your choice of hyacinth or tulip designs—6 decals in each set.

.....ORDER AS MANY SETS AS YOU WISH....

Old Dutch Cleanser, Dept. D-687
221 N. La Salle St., Chicago, Illinois

Please send me____ sets No. 1 Decals (6 hyacinth designs); ____ No. 2 Decals (6 tulip designs). For each set I enclose 10 cents and the windmill picture from 1 Old Dutch label (or complete label).

*Name*_____

*Address*_____

*City*_____ *State*_____

Offer good only in U. S. and limited to present supply

TOM ALMOST LANDED IN THE DISH-PAN!

1. "If you don't fix this clogged drain," storms Mrs. Tom Burch, "you're going to be in the dish-washing business!"

2. "Huh? Who, me?" blinks Tom. "Wait! Wait! I'll go and get some Drāno!"

3. Down the drain goes Drāno! It *digs out* all the clogging grease and muck—gives a clear, free-flowing drain!

4. "Thar she flows!" boasts Tom. "Now use a teaspoonful each night —and *keep* the drain clean!"

Copr. 1939, The Drackett Co.

P.S. After the dishes—use a teaspoonful of Drāno—to *guard against* clogged drains. Never over 25¢ at grocery, drug, hardware stores.

USE DRĀNO DAILY TO KEEP DRAINS CLEAN

Drāno CLEANS CLOGGED DRAINS

Make your Radiators **PAY A DIVIDEND**

In Heat... In Comfort ...and in Money!

Save as much as one shovelful in three

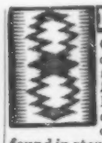
You'll be delighted to discover how much you can save by equipping your steam radiators with Hoffman Vacuum Valves. And how much more comfort you'll enjoy after your heating system is *vacuumized!*

Hoffmanized radiators heat *quicker*—no chilly mornings. They hold *heat* longer, too, without frequently raising steam pressure. If you've had trouble in heating certain rooms, the "balancing" feature of Hoffman Valves will cure *that!* And they are the only valves with the "short-tongue" siphon which permits easy installation in both old-style and new slender-tube radiators.

Send for Free Booklet

Explains fully why Hoffman Vacuum Valves accomplish such amazing results. Hoffman Specialty Co., Inc., Dept. AH-11, Waterbury, Conn.

HOFFMAN
VACUUM VALVES
MORE HEAT FROM LESS FUEL



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HOW TO FIX IT
—By UNCLE NED

PAINTING BRICK

QUESTION—My brick house, built some years ago, is very uneven in color. I am thinking of painting it. What kind of paint should I use?

ANSWER—Paint for brick should have strong adhesive qualities and form a somewhat flexible film. Rutland Red Metal Roof Paint meets these requirements to an unusual degree.

LEAKING BOILER JOINTS

QUESTION—My cast-iron boiler is leaking where two of the sections are joined. How can I repair this satisfactorily?

ANSWER—Drain boiler and clean out old cement. Mix Rutland Furnace Cement with water and give joint a priming coat. Then fill joint with Rutland Furnace Cement as it comes from can. Let dry several hours before refilling boiler and applying heat.

MAIL post card to Uncle Ned % Rutland Fire Clay Co., Rutland, Vt., for free booklet "100 *How to Fix Its.*"

For $21.80 a Month

F. H. A. makes possible realization of a 21-year-old ambition in Germantown, Tennessee

ALFRED H. HOLDEN

Above is Mr. Holden's office and workshop. Left: former poultry house, now garage, den, and home for the cook

For twenty-one years, or all of our married life, we talked about buying or building a home. Four months ago, thanks to the Federal Housing Administration, we realized that ambition and moved into our new (five-room, bath, and screened-porch) white clapboard cottage, for which we are to pay $21.80 a month for nineteen and one-half years. That monthly payment will include principal, interest, insurance and taxes. It is approximately the same amount that for many years we have been paying in rent for inferior houses.

During the twenty-one years that we lived in rented houses in the country we could have studied astronomy through the roof and botany through the floor, had we been students of science. Some of those houses were so loosely woven together that in a March gale it was almost necessary to anchor the covers to the beds. In extremely cold weather (the phenomenon does occur occasionally in sunny Tennessee) a three-room circulator heater would keep one room fairly warm if all the windows were securely fastened and the cracks at the bottom of the doors were chinked with rugs or discarded bath robes.

There are many reasons why we were not able, in those twenty-one years, to acquire a home of our own. An important one was the fact that we were people of very modest means, living a more or less hand-to-mouth existence on the earnings of an office clerk.

Once or twice when we had accumulated enough cash to make a down-payment on a home, we hesitated because we remembered the plight of some of our acquaintances who had made substantial payments on homes under the old plans of financing and then had found the burden of increasing monthly payments, heavy interest charges, insurance and taxes, together with reduced incomes in some cases, too heavy to bear, resulting in the loss of their homes.

A few times we have answered the urge to dig in the earth and have planted a garden or put out a shade or fruit tree, only to move away and allow someone else to enjoy the fruits of our labor. Facilities that we provided for keeping a small poultry flock were used advantageously by the next renter. Eventually we lost all interest in doing anything to make a place more homelike and simply accepted things as we found them.

Now, our two daughters, sixteen and twenty, are for the first time in their lives experiencing that feeling of peace and security expressed in the sentiment, "There's nought to compare with my own fireside." Some day our new home will be their "old homestead," as the homes of our parents are to us. They will see their own "vine and fig tree" grow to

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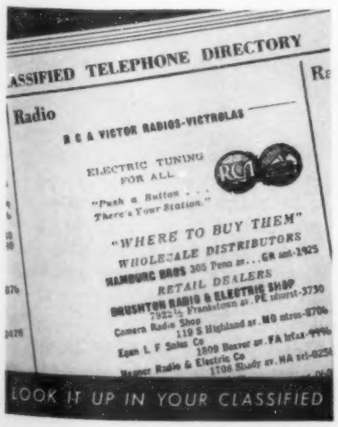
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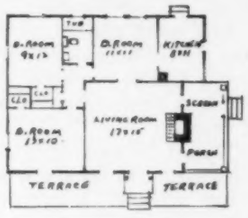
maturity. They will watch the gradual conversion of a bare, wind-swept hill overlooking a ravine, into a comfortable, attractive home, secluded, sheltered by shade and fruit trees, and surrounded by a well-kept lawn. They will see an ugly "gully" between the house and the road gradually begin to enhance the beauty of the surroundings by its transformation into a miniature lake, where fish will dart through the water. Those are our plans, and we expect to have a lot of fun trying to carry them out.

We—my wife and I—who remember with pleasure our own "old homesteads," the homes of our parents, have a new feeling of importance in our community, for we are now property owners, tax payers with a real interest in civic affairs.

It was along in June, 1936, that we began to take note of the publicity being given the F. H. A. We read over and over again that if anyone ever expected to acquire a home, now was the ideal time. We began to investigate.

My wife remembered a house plan that she had seen in some magazine and from memory drew a rough sketch of that plan, altering it to suit our needs. We showed it to a friend in the lumber contracting business, who is a fair jack-leg architect. He drew up the plan to scale and offered to build the house—a turn-key job—for $2,300, not including any outhouses. We showed the plans and specifications to a representative of the F. H. A. who told us that if we had a lot worth six or seven hundred dollars, could ar-



FLOOR PLAN
SCALE. 1/4"=1'

range to build a garage worth a hundred dollars, and provide a gravel driveway from the street to the garage, they would approve our plan and recommend a loan of $2,300.

We happened to have a cash reserve of $400 and also a piece of land—but what a piece! For building purposes it wasn't worth fifteen cents, because it was hemmed in on all sides by other private property with no access to a public road. It was an old pasture lot that had belonged to my wife's mother, who since Civil War days has lived in a little cottage on three acres right in the village of Germantown, Tennessee, 15 miles east of Memphis, and whose only approach to the street has been a 200-foot lane just 16

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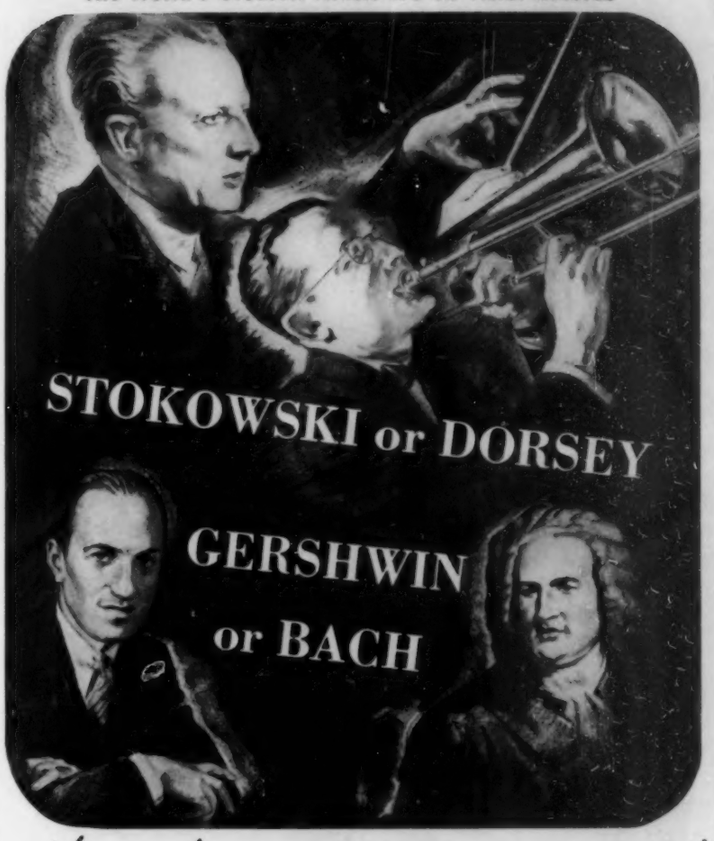

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AT your bidding, the music plays: A Viennese waltz or a swing tune when you feel gay... A majestic symphony when your mood calls for richer fare... A brilliant soprano, an amusing revue singer, or an immortal violinist, just as you wish on Victor Records. And the beauty of it is, you don't have to be rich to possess a great library of art treasures in music. On the most moderate income you can gradually build a Victor Record library of the world's greatest masterpieces played by the greatest artists. You will find Victor Record music most natural and brilliant when played on an RCA Victrola. And now, with RCA Victrolas at the lowest prices in history, it has never been so easy to enjoy the delights of Victor Records. Your RCA Victor music merchant will be glad to explain more fully.

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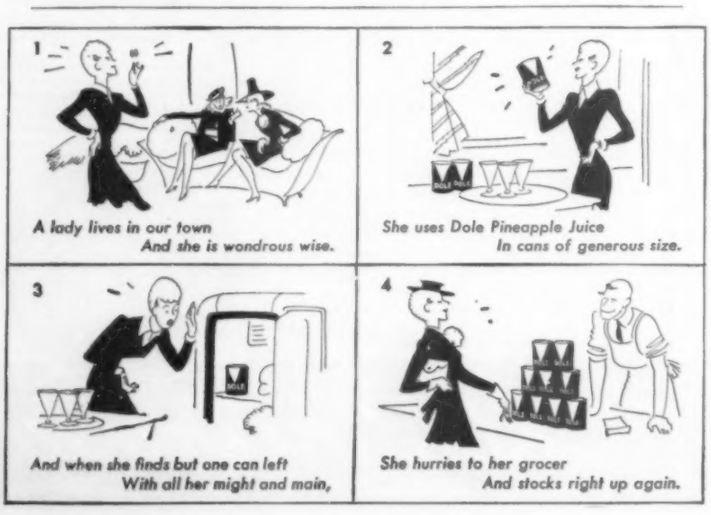
1
A lady lives in our town
And she is wondrous wise.
2
She uses Dole Pineapple Juice
In cans of generous size.
3
And when she finds but one can left
With all her might and main,
4
She hurries to her grocer
And stocks right up again.

feet wide. Our pasture lot, 1.63 acres, was in the rear of my wife's old home.

There was a public road south of the pasture lot, but between the road and the lot was a strip of land 40 feet wide, running nearly the entire width of the pasture lot. It was owned by people who also owned the adjoining property on the east. When we approached them on the subject of selling that 40-foot strip they told us that it was tied up in a mortgage with other property and that they wouldn't go to the trouble of trying to have it released. On the west side of the pasture lot, however, lived a friend whose back lot extended for 25 feet along the public road in front of the pasture lot. He agreed with us that this little patch of ground was of no use to him and sold it to us for $15.

At last the old pasture could be entered from the public road, but we still gave it no consideration as a building site. There was only that 25-foot outlet to the public road, and to make matters worse, or so I thought at the time, all across the pasture except for that 25-foot strip was a big gully.

We looked at and priced all the vacant lots in our community and found that for our $400 we might acquire a small lot that could not by any wild stretch of the imagination or liberality of views on the part of F. H. A. be considered worth $700. Besides, what about that garage and graveled driveway, not to mention a room for old Aunt Vic, born in slavery, but who can still make delicious biscuits?

And what about that $200 to pay for the expense of surveying, abstracts, title guarantee, F. H. A. and loan company inspection fees, et cetera?

"Might as well shoot the four hundred bucks on a new car and forget a home," I told my wife, but she insisted that before abandoning the idea, I at least try to get some loan company to inspect our pasture lot.

Now, she should have known better than to send me on such a mission. I'm a pessimistic sort. But I did the best I could, and as usual, when trying to make a good impression, I put my worst foot forward with the inevitable result that I was turned down.

Need I repeat the scathing remarks of my wife when she finally extracted from me just what I had said? A week or so after my fiasco she got out my old camera, took several shots of our lot from the most advantageous points, and even one of the big ditch. Armed with these she went to see the same loan company. The snapshots showed an attractive hill that would be an ideal place for a home, a broad lot, well sodded with Bermuda. She pictured to that loan manager the beautiful estate adjoining our lot on the east; she showed him our fine 25-foot entrance through which we would build a graveled driveway winding up the hill to our garage. Best of all, she told him, was that beautiful ravine out in front which could be so beautifully landscaped—shrubbery, weeping willows, possibly a miniature lake or sunken garden. Before he knew it he was in the car with her, and half an hour later was out at our place where he listened to the glowing terms in which my wife talked of the possibilities of our grand lot. Before he left he was just as enthusiastic as she. Sure, the lot was well worth $700 he said, and that ravine out in front was something everybody couldn't have; yes, his company would be glad to lend us $2,300 if the F. H. A. would insure it. The next day she went through the same procedure with a representative of the F. H. A., and before we could say "Jack Robinson" everything was arranged, and we were signing up with our contractor friend.

We immediately put $200 of our cash reserve in a savings bank so that it would be available for the loan expense when the money was paid over to the contractor. For $50 we had a roadway cut and graveled through our 25-foot entrance from the public road to the point where we would build the garage.

I had $150 left. What to do about that garage and servant's room? The best estimate I had been able to get was something over $200.

On a farm near our place I found an abandoned poultry house, 30 x 30 feet, which the owner sold me for $25. A man on the farm tore it down for $10, and for another $10 I had the lumber, principally 8- and 10-inch siding, 2 x 4's and 2 x 6's and some ceiling, hauled to our lot. A Negro carpenter agreed to build a 10 x 15-foot garage, with adjoining servant's room 8 x 15 feet, for $20, and he certainly turned out a neat, substantial job. I painted it myself.

There was some lumber left over, and I saw an opportunity to have what I had always wanted—a shack of my own, away from the house—where I could keep my desk, typewriter, mimeograph, filing cabinet, bookcase, old magazines, a guitar, several harmonicas, two or three cameras, and miscellaneous junk dear to my heart, but anathema to the rest of my family, and extremely difficult to locate when scattered from cellar to attic.

My carpenter took stock of our material and found that we had enough for a nicely ceiled and

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WHETHER you realize it or not, every fire insurance policy that you have requires that all lost and damaged property must be named—before insurance is paid.

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weather-boarded 8 x 11-foot cubbyhole, which he would build for another $20. It now occupies a secluded corner of the place, 300 feet away from the house, under some friendly locust trees. I call it my office; my friends call it the "dog house," but now when I want to write a letter, or feel the urge to play my harmonica or strum my guitar, I know where to go.

After buying roofing, paint, brushes, nails, doors, and windows, etc. for the "dog house" and garage, and a small rug and heater for my little shack, the entire cost of the two outbuildings was about $150.

Our new home has a substantial, well-ventilated concrete foundation, is weatherboarded and plastered, has a sub-floor, with hardwood floors in dining and living rooms. It has two bedrooms, living room, dining room, kitchen, bath, and an 8 x 16-foot screened porch on the east end. There is an archway between the living room and dining room. In the living room is a Colonial mantel over a red tile fireplace with a 28-inch portable grate. On one side of the mantel is a window and on the other side a French door, both opening on to the screened porch. Our home has no basement and is heated with a circulator heater in one corner of the dining room. There is a double-action door between kitchen and dining room. The living room, dining room, both bedrooms, and bath open into a hall.

In the bathroom over the wash basin is a small built-in cabinet with Venetian mirror. The bathroom is finished in peach and cream, with inlaid linoleum of contrasting colors. The tub is built-in; all fixtures in the bathroom are white. There being no sewerage system in our community, sewerage disposal is by septic tank, included in our contract.

The kitchen, located on the northeast side of the house, is finished in French blue wainscoating with white plaster at the top. It has no built-in cabinets, but is equipped with our own old

DESSERTS—FOR THE DIETERS!

It's Delightful! Delectable! Decorative!

MRS. KNOX'S
PRUNE WHIP
(Serves 6)

1 envelope Knox Gelatine
¼ cup cold water • ½ cup sugar • ¾ cup hot prune juice
2 egg whites • 1 cup cooked prune pulp
¼ teaspoonful salt • 2 tablespoonfuls lemon juice

Soften gelatine in cold water. Add sugar, salt, and hot prune juice and stir until dissolved. Add prune pulp and lemon juice. Cool, and when mixture begins to thicken, fold in stiffly beaten egg whites. Turn into mold that has been rinsed in cold water or into sherbet glasses. When firm, unmold. This recipe can be served with whipped cream and chopped nuts, if desired—but it will, of course, add to the calories.

NOTE: Don't confuse Knox Gelatine with factory-flavored gelatine desserts which are about 85% sugar. Be sure to use pure Knox Gelatine.

Garnish with lemon slices and whole prunes, if desired.

CALORIE CUTTING MADE EASY

This tempting dessert supplies only 148 calories per serving. Ordinary Prune Whip has 276 calories per serving. That's just a sample of the many new streamlined recipes you'll find in Mrs. Knox's unusual recipes designed especially for calorie-counters. You'll find many other salads and desserts with all the tempting goodness of your old favorites—but with calories cut to a minimum. Even non-fattening mayonnaise and low-calorie butter are included. Send for this revolutionary, informative booklet today.

STAY SLIM
Only 28 calories in 1 env. (¼ pkg.) Knox Gelatine, yet it jells 1 pint liquid—serves 6.

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IS PLAIN UNFLAVORED GELATINE—NO SUGAR

Special **FREE Offer** Discover how to keep fit—and avoid fat—with this new diet principle. It is fully described in a booklet which has been printed in a limited edition. Contains 30 of the new streamlined recipes. You can get a copy absolutely free if you send this coupon today. Knox Gelatine Company, Box 711, Johnstown, N. Y.

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when do WE eat?

HUNGRY? Well, you won't have to wait long—not with this beautiful, *speedy* new 1940 *Toastmaster* waffle baker. A wink from the little red light—and *another* crisp-tender waffle begs for butter! There is no guessing or peeking with this new *Toastmaster* automatic waffle baker. It costs only $12.95 and the new *Toastmaster** Waffle Service is only $16.95, wherever fine appliances are sold.

TOASTMASTER
Waffle Baker
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AUTOMATIC SIGNAL TYPE

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kitchen cabinet which my wife repainted white and lined with blue to match the kitchen colors. In one corner of the kitchen is a 30-gallon water tank, heated with a small laundry heater. We have municipal water and electricity. All kitchen and bathroom fixtures were included in the contract. The walls in the living room and dining room are cream colored sand-finish plaster, and the bedrooms are white plaster. All woodwork in the house is ivory.

We are fully convinced that a "turn-key" job by a reputable contractor offers the easiest way to have a home built with a minimum of worry and bother, and that the F. H. A. plan of insured loans is the best way to finance it.

Give a formal dinner

[*Continued from page 54*]

vited far enough ahead so that she has had ample time to organize herself, plan the menu, work out all the details of service, etc. And the guests are on time (if they're not, they may not be invited again soon) and in some ways it's less disturbing than those occasions when a crowd just "drops in."

No, there is no reason at all why your dinner should not be a great success. With the food well cooked, and the service going smoothly, you can relax and turn your thoughts to seeing that your guests are having a good time.

On page 52 are shown correct place settings for a formal dinner, course by course, photographed with different china, silver and glassware, to show the variety of patterns now available.

1. Gorham's "Greenbriar" sterling, Onondaga's "Royal Court" serving plate from Ovington, Seneca's glassware. 2. International's "Prelude" sterling, Spode's "Wicker Lane" soup plate, Cambridge glass. 3. Towle's "Old Lace" sterling, Knowles' "Southern Homestead" china from Macy, Fostoria glass. 4. Wallace's "Mozart" sterling, Onondaga's "Lady Mary" dinner plate from Ovington, Duncan & Miller's "Cathay" glassware. 5. Watson's "George II sterling, Wedgwood "Evenlode" salad plate, Cataract-Sharpe glassware. 6. Gorham's "King Edward" sterling, Lenox "Fairmount" dessert plate and demi-tasse, Fostoria glass.

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Would you like a recipe for drop cookies that your friends and neighbors will beg for? A new kind of ice cream? A grand new salad dressing?

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Short courses in decoration

HOME FURNISHINGS: Consumer classes in how to buy home furnishings and how to use them in interior decoration will be held at the Furniture Institute, 212 Lexington Avenue, New York, for the first time this fall. The first class meets Wednesday, October 11 at 2:30 p.m. One will be held each Wednesday for six weeks. The course open to the public is called "Your Home" and gives well rounded instruction on the selection and use of home furnishings, wood and upholstered furniture, floor coverings, drapery and upholstery fabrics. Topics include: Color Harmony, Room Arrangement, Rugs and Decoration, Decorative Use of Fabrics, Furniture Woods, Eighteenth Century Designs, American Styles, Modern Design, etc.

COLOR HARMONY: The New York School of Interior Decoration, 515 Madison Avenue, New York, announces special courses in color harmony, paint mixing, and other practical uses of color in decoration. These courses, consisting of twelve weekly two-hour sessions, are based essentially on the laboratory system whereby each student actually works with color throughout a lecture. Thus theory and application are quickly and fully understood. Students for these courses need have no previous painting or other art training. The course will be given both in day and evening classes.

Change for the better

[*Continued from page 38*]

structed and arranged with bottle shelves to provide a place for displaying the owner's collection of old glass and china. All of the interior wood trim was painted in light tones over the dark stain originally used. This pulled the entire interior together. With the addition of an antique mantel in the main bedroom and a simple combination of mantel and bookshelves in the living room, the house acquired something of the traditional Early American character which the owners wanted in their home.

By purchasing an old house, salvaging the existing structure and with a comparatively small expenditure, the owners secured a well-seasoned dwelling with modern plumbing, heating and electrical devices and with something of that endearing charm which the early builders in this country put into their houses.

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like the enchantment of RIPPLING WATER

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"PLAIN" COOKING

CHARLOTTE H. PRESCOTT

WOULD you like something different to feed your family these chilly days? Of course you would! Then why not take a whirl at some of the famous old Pennsylvania Dutch dishes? The recipes have been handed down for generations in the families of the Mennonites and Amish, the religious sects to which many Pennsylvania Dutch people belong.

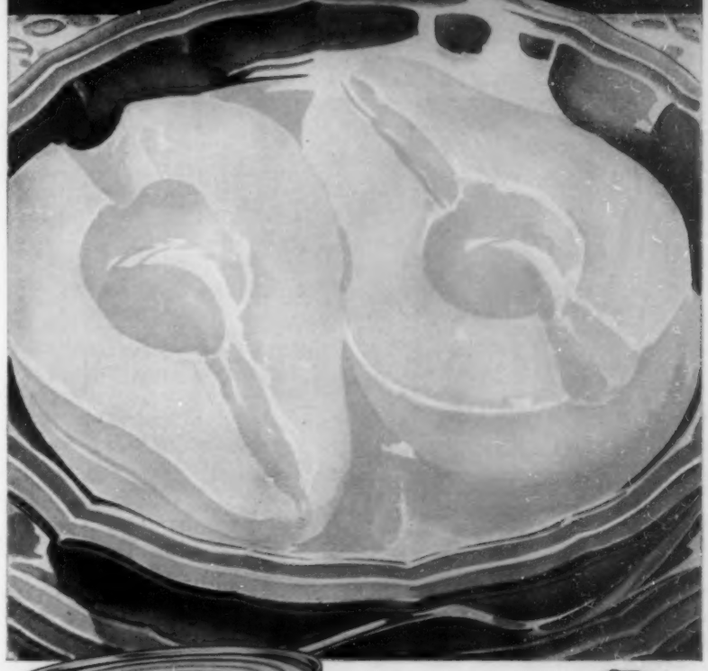
These "plain" people live up to their name in the way they dress, but their cooking is a different matter. *Mmmmmm,* yes! It's downright *fancy!* Perhaps you already know that grand dish, scrapple, but have you met "pudd'n meat" and "ponhoss"? They're all related and are usually made at butchering time.

The pudd'n meat is made by boiling together side pieces of pork, trimmings from bacon, and the head, heart and liver of hog. Then it is boiled until tender, removed from broth, ground, and placed in crocks. After it is covered with broth, well seasoned, and peppered, the Pennsylvania Dutch then keep it in a cool place for future use, when it is heated and poured on slices of bread or hot, golden brown toast.

The scrapple is made from this pudd'n meat, which has been

A pair of little Mennonite maids and Amish school boys

You'll prefer these **FULL-FLAVORED** *Bartlett Pears!*



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WORLD'S FAIR VISITORS!
★
See Libby's Treasure Ship in the Foods Building at New York and San Francisco.

I CERTAINLY DO LIKE LIBBY'S... SUCH DELICATE FLAVORY PEARS!

● Deliciously full-flavored—these beautiful Libby's Bartletts. They are the choice of the crop that's ripened to perfection . . . hand-picked most carefully for Bartlett Pears so easily bruise.

The halves are tender, yet firm and shapely . . . painstakingly matched for uniformity in every single can. And *how* exquisite they taste! So mellow and delicate, yet so rich in flavor.

Yes, you'll prefer these selected Bartletts. And they cost you no more than ordinary kinds. Just remember, specify *Libby's* Pears.

Plan your meals with Libby's

All Libby's Foods are carefully selected and expertly packed to give you uniform fine quality and delicious flavor the year around. TABLE-READY they save you time and effort.

22 VEGETABLES • 20 FRUITS
33 MEATS • 8 JUICES
PICKLES • OLIVES • CONDIMENTS (16 kinds)
RED ALASKA SALMON
EVAPORATED MILK
13 HOMOGENIZED BABY FOODS

Exclusive Style for YOUR HOME

• • • at LOW COST with NU-WOOD Interior Finish

You want a home that is *different* . . . a home with walls and ceilings that combine exclusive style with the best of taste. Then turn to Nu-Wood—the interior finish that gives you style as distinctive as in a new model from Paris . . . plus added insulation efficiency . . . *plus* sound-absorbing properties that make your home quieter!

UNIQUE COLOR—TEXTURE—BEAUTY

Nu-Wood is *different*. It has subtle, soft colors, not duplicated in other interior finish materials. It has unique texture of outstanding beauty. It is available with Kolor-Trim Moldings—wood moldings predecorated in a range of jewel-like colors. And remember, Nu-Wood comes in a variety of patterns, so that you can have individual treatment of various rooms.

COSTS SO LITTLE FOR SO MUCH SATISFACTION! Nu-Wood goes right on over old walls and ceilings—hides them lastingly under glowing beauty. It is equally adaptable to new construction—builds new rooms in attic or basement. *And it costs amazingly little* . . . banishes your redecorating problems once and for all. Mail the coupon for full facts!

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City ..... State .....

heated with highly seasoned broth. About 1 pint of broth to each pound of meat are the proportions. Enough cornmeal and whole wheat flour are added to thicken. Then it is boiled for about 45 minutes. After it has been poured into bread pans and cooled, it is ready to be sliced for frying. The slices are dipped into flour and then browned on both sides, very slowly, in about a tablespoon of fat.

Ponhoss is made exactly the same way as scrapple except about 1 quart of broth is used to each ¼ pound of meat. Sausage smoked in hickory or apple wood is fine to "go with," your Dutch friend will tell you.

Ball cheese

1 gallon "thick" or very sour milk
Soda
Salt

Pour "thick" milk into cheesecloth and drain until dry. Add salt to taste. Shape into balls size of walnut. Dry on trays for three days. Roll balls in soda and wrap separately in waxed paper. Place in crock, allowing two weeks to ripen. Before using, wash off soda and scrape with knife.

Pepper nuts (Christmas cookies)

4 cups granulated sugar
1 cup shortening
1 cup butter
6 egg yolks, well beaten
2 teaspoons lemon extract
1 cup sour cream
2 teaspoons nutmeg
2 teaspoons soda
2 teaspoons cream of tartar
Flour to make stiff batter (about 9 cups)
6 egg whites, beaten stiff

Cream shortening and butter, add sugar, and blend well. Add egg yolks, beaten until creamy. Add flavoring. Stir sour cream into first mixture. Also the nutmeg, soda and cream of tartar, sifted with flour. Fold in stiffly beaten egg whites. Roll about ⅛ inch thick cut out in fancy shapes, press a raisin in the middle of each and sprinkle with sugar. Bake in a moderately hot oven (375° F.) about 10 minutes. Makes 14 dozen 2½ inch cookies.

Tested by THE AMERICAN HOME

Shoo-fly pie

¾ cup molasses
¾ teaspoon soda
¾ cup boiling water
1 9-inch pie shell, uncooked
2¼ cups flour
6 tablespoons shortening
¾ cup brown sugar
¾ teaspoon cinnamon

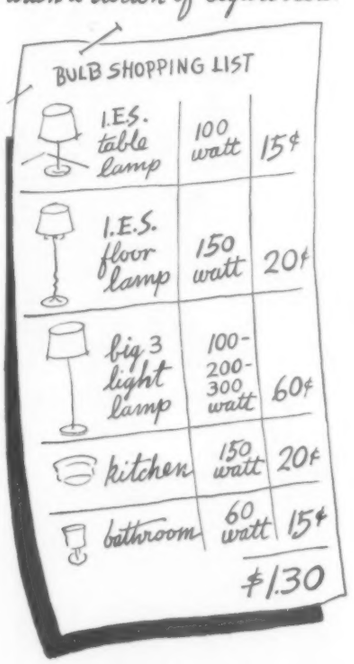
Combine molasses, soda and water and pour into pie shell. Rub together flour, shortening, sugar, and cinnamon. Sprinkle on top of molasses-soda-water mixture. Bake in moderate oven (350° F.) until filling is a rich brown, or about 35 minutes.

Tested by THE AMERICAN HOME

EVER PLAY CHECKERS WITH LIGHT BULBS?

I started it by moving the 150 watt bulb from the kitchen to the cellar for a game of ping pong.
Mary moved the 150 watt bulb from my reading lamp to kitchen. Things looked pretty dark!
Then it was my move so I swiped a 60 from Mary's dressing table to fix a lamp to read by, although that wasn't so good.
But she was too smart for me. She jumped me by taking one of the bulbs from my bathroom shaving mirror.
I called a truce. Mary sat down and gave me a shopping list of G-E MAZDA lamps we should have on hand.

P.S. The whole list cost no more than a carton of cigarettes!



They stay brighter longer

G-E MAZDA LAMPS

GENERAL ELECTRIC

G. E. also makes a line of lamps for . . . . 10¢ in 7½, 15, 30 and 60 watt sizes . . . marked GE

We're campaigning for better sleep

[*Continued from page 29*]

gaged all night in supplying heat to your numb body. The blood should be rebuilding worn-out tissues and tired muscles for the coming day.

A BED can be adjusted to the sleeper. A good rule to follow is that a mattress should be fully eight inches longer than your height and fully eight inches wider than your girth. The reason for allowing all this extra room is of course the shifting in your sleep which we've already mentioned. But it isn't necessary to chuck your present beds because they don't conform to the eight-inch rule. You can gradually have them remade, and the extra comfort will be worth the reasonable expense.

Mr. Norman Dine has a mattress clinic in his New York Sleep Shop. "How do you know what sort of mattress you require and like until you try it out?" he inquires. Customers have a grand time learning just how much resiliency they can take.

For the pampered person (and don't think for a minute that a man can't fall into that category) there is the Bed of Roses mattress. It has 90 resiliency. The opposite extreme to the sybarite is the spartan. Athletes, he-men, and those who require support to keep the body in an unbending position find an unyielding mattress with 20 resiliency fills the bill. "Too hard" or "too soft" are words heard from mattress samplers, and for them, the proper degree of resiliency is found. Special requirements don't faze the salesmen. They're proud of the Jack Spratt mattress, with two sleeping units. On the right, my lady, you'll find your section nice and soft. On the left, sir, is yours, firm and not so resilient.

Are you a pillow-puncher? Are you allergic to feathers? Do you sleep face down? Do you deal yourself three pillows and shuffle them while unconscious? You must attack the pillow problem. You've taken conventional pillows for granted, but a pillow clinic considers anatomy and habit in relation to where you lay your head. The he-man pillow is hollowed out to leave the shoulders free, and its female counterpart is also cut away, but softer. The stay-plump pillow has five layers of goose down and feathers, each in a separate stitched compartment. Especially for the lady who can do with a bit of pampering there's a heartbreak pillow made moisture resistant for her tears—honestly—and the V-

...with DRI-BRITE, the original Self-Polishing Liquid Wax that is revolutionizing floor finishing and care . . . making it easy as dusting . . . saving hours of work

Don't take my word for it, but prove for yourself how a few easy minutes with DRI-BRITE give your floors and linoleum a beautiful durable, satiny lustre. Don't rub! Don't polish! Spread DRI-BRITE lightly with cloth or handy applicator. Twenty minutes to dry and your floor is softly gleaming, ready for weeks of service.

Insist on genuine DRI-BRITE, the original *wax* polish which takes toil and backache from floor finishing and care. DRI-BRITE goes further and wears longer. Accept no substitute. If your dealer cannot supply you, write us for

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Dri-Brite, Inc., St. Louis, Mo.

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Patented
Tested and Approved by Good Housekeeping Inst.
"Opens anything that wears a cap"

Jars (including Mason Jars), Glasses, Bottles, Cans, with screw caps, pry-up caps, friction caps, vacuum caps, crown caps. (Also tightens screw caps)
This is a wall fixture—swing it up when you want to use it, or down when you want it out of the way—it's always in place.
There are no adjustments to make. Made of steel for lifetime service. Lasting silvery finish. $1.00—Chromium, $1.25—Guaranteed.
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Linit is the modern starch...it keeps dainty garments looking clean longer...it penetrates the fabric . . . it restores the original dressing that madethemsoprettywhen new. Keep your cotton goods lovely with Linit.

FREE: Send post card for Linit Chart, it reveals the modern expert method of home laundering. Address: Corn Products Sales Co., Dept. A-11, P. O. Box 171, Trinity Sta., N. Y. C.

shaped pillow permits comfortable face-down sleeping. The hi-lo is adjustable for the restless sleeper whose requirements vary. The hay-fever or asthma sufferer sleeps soundly on the allergia pillow or soothes his respiratory passages with the pillow filled with the fragrance of pure mountain balsam.

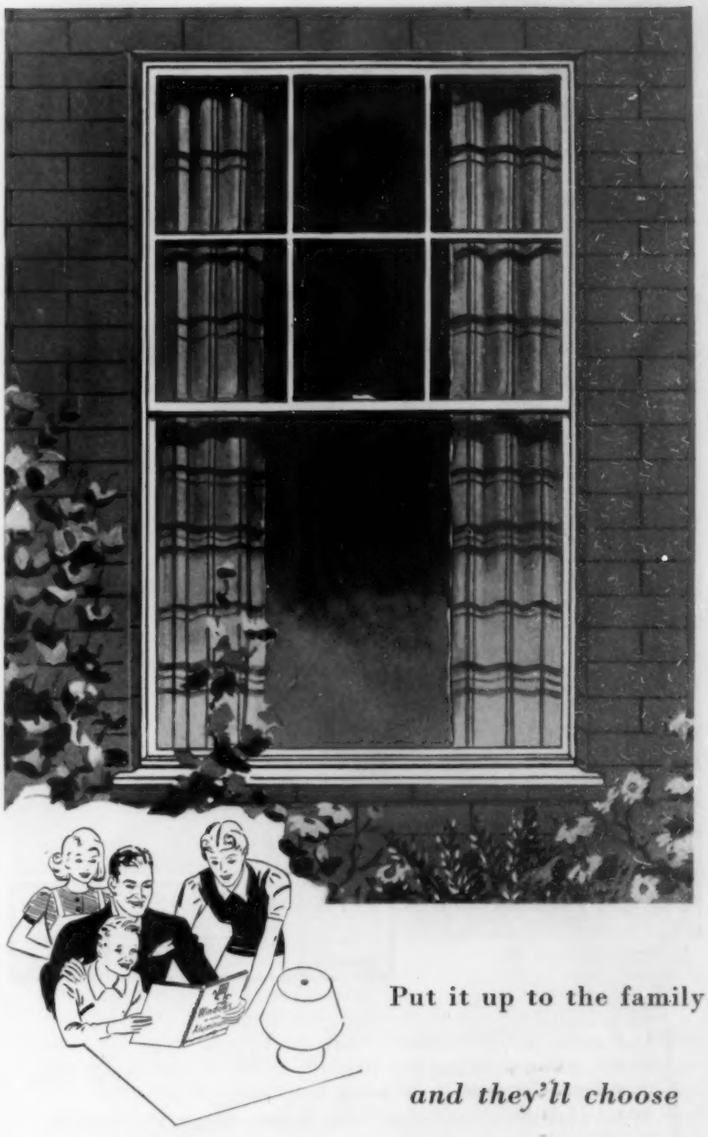
You'd think any housekeeper could make a bed properly, but poorly made beds rank high as sleep murderers. Smooth sheets, to be smooth, should be long enough and wide enough for ample tuck-in, and must be whipped off the bed each day and put on again after the mattress is turned. There's only one right way to make a bed. Square corner sheets, blankets centered just so with enough sheet folded over, one right-angle fold to make the bed ready for hopping in, and the quilt laid across the bottom of the bed in neat folds. Revise your methods if in the morning the beds look as though a cyclone had struck them.

If, perhaps, there is an elderly person in your family who has difficulty keeping warm and yet finds many blankets oppressive, look into the possibilities of the electric blanket. It is thermostatically controlled to maintain a certain temperature via the electric "brain" that sits on the night table.

Then there's the subject of ventilation. Many charming homes are minus some of the simple ventilator devices that permit air to enter without drafts or rain. If luxury is within bounds of the pocketbook, air-cooling units for single rooms are perfected. Within popular prices are portable cabinets that cool and dehumidify the air and small air circulators that look like radios but filter out dirt and dust as well as outside noises.

Domestic wars have been fought on the issue of "You want to read but *I* want to sleep." Peace can be restored by purchasing one of the new lamps which throws a spotlight only on the book and leaves the rest of the room practically Stygian. One style fastens to the headboard of the bed, another is a bedside table lamp that turns on and off by a slight pressure on the base. Even the little click of the switch is eliminated!

Gadgets both practical and slightly mad are found in the Sleep Shop. There are more than six-hundred of them. The lamps are all practical. If one member of your family converts the living room into a bedroom at night you will want a harmless-looking floor lamp, in which is concealed a fan that circulates the air without drafts. This overcomes the smoky and stuffy air that is



Put it up to the family

and they'll choose

ALUMINUM WINDOWS!

Home owners soon get that "why haven't we always had them" feeling about Aluminum Windows. That's because these windows fit so perfectly into the family scheme of living. Making a home more attractive with their pleasing appearance and the greater glass area they provide. Absolutely weather-tight, but opening and closing easily, and staying that way throughout the years.

First cost of Aluminum Windows is comparable to that of the completely installed cost of other, less permanent windows. And there's no need for protective painting. No rusting or rotting to require expensive replacements. No swelling, warping or sticking; they're made of closely-fitted Alcoa extruded parts.

To let the family in on this question of windows, send for the free book, "Windows of Alcoa Aluminum." It lists the manufacturers from whom you may purchase Aluminum Windows, and pictures many of their various types of windows. Write Aluminum Company of America, 1906 Gulf Building, Pittsburgh, Penna.

ALUMINUM WINDOWS

MADE OF ALCOA ALUMINUM

NOFMA CERTIFIED — THIS OAK FLOORING IS GUARANTEED AND MARKED (OR ENDS) BY THE MANUFACTURER, IS INSPECTED AND CERTIFIED BY THE NATIONAL OAK FLOORING MANUFACTURERS ASSOCIATION TO MEET ALL REQUIREMENTS OF THE COMMERCIAL STANDARD C. S. 56-36 AS ISSUED BY THE NATIONAL BUREAU OF STANDARDS OF THE U. S. DEPARTMENT OF COMMERCE, WASHINGTON, D. C. COPYRIGHT — OAK FLOORING

WARRANTY MARK OF PEDIGREED OAK FLOORS

OF COURSE you thrill when your friends admire your own good taste in creating a lovely home. And since, like your friends, you too admire the matchless beauty of oak floors, put them first on your list in the fascinating business of planning.

Don't hesitate to choose oak floors because of cost. Though truly luxurious, their price is not a luxury. With all their rich, mellow loveliness, they'll come well within your budget, for even a snug little house, built new or remodeled.

A word then as to which oak floors, and why your choice should be NOFMA. Its makers are pledged to provide each user with well seasoned oak. This unseen, vital ingredient protects your finished NOFMA Oak Floor against shrinking, swelling and blemishes. Again, they equip your architect and builder with correct instructions for laying, finishing and care, so your floors will always look well. To insure you against substitution, they identify all NOFMA Oak Floors with the exclusive NOFMA label. That label is to oak floors what Sterling is to silver . . . the certified mark of pedigree.

That you may have beautiful hardwood floors like those pictured above, the whole story of NOFMA Oak Floors and how to order them direct from your favorite flooring dealer are explained and attractively illustrated in this wonderfully helpful little book. To receive your FREE copy, merely sign and mail the coupon . . . with no obligation on your part.

Mail coupon for this FREE BOOK

National Oak Flooring Manufacturers' Association
1139 Dermon Building, Memphis, Tennessee

Name .....

Address .....

very frequently found to be inseparable from double-duty rooms.

If the early morning light disturbs you, there's the sleep-shade of opaque black that shuts it out. Mr. Dine says the success of this number was a surprise to him because he didn't believe women would disfigure themselves with a scary looking eye mask for the sake of their beauty sleep, but more women than men have bought and repeated on them. Ear-stoppers, not at all disfiguring and quite invisible, prevent country or city sounds from assaulting the hearing.

It's a funny thing about sounds. For most people, they are death on sleep. For others, they are soothing. Hence the set of three records prepared by a sleep specialist. You lie in bed, turn on your portable phonograph, and follow the soothing directions for relaxing that are described. It turns off automatically after a half hour. You can have the same turn-off contraption on the earphone radio that is inaudible to another sleeper. And there's the Lullaphone. It hums a constant drowsy tone which becomes soporific. It works fine if you're the individual who enjoys the sound of very distant trains.

Mr. Dine apparently has thought of everything. A tiny night-light encased in a face that has a mechanical yawn. Look at it for a few minutes and you find yawning irresistible. A long tube for smoking in bed. Let the whole business fall where it may and the firemen still get *their* sleep. Prismatic eyeglasses made on the principle of the periscope. You lie flat on your back and read if you like without eyestrain. Clear glass if you don't use prescription eyeglasses; ground lenses of your own if you do. A hygienic Teddy bear redolent of balsam—this for the children.

Inevitably, in an article to do with sleep, we come to snoring. The worst feature of that annoying habit is that the offender sleeps peacefully on driving his or her roommate crazier and crazier. There are two gadgets—to be tactfully presented to the snorer, of course—which have restored peace to some households. One is to be used only upon the advice of a physician. It is a chin headstrap which will forcibly keep the mouth closed during sleep, because mouth breathing, when it is only a bad habit, can be overcome by this simple latex webbing arrangement. When the snoring comes from sleeping on the back, the solution is simple. The Belt-Pad, worn around the waist, consists of a belt made of webbing with a little pad attached, which fits into the small of the back. The sleeper, perforce, stays off his back.

Sleep-conditioning, you see, is quite simple if you realize how many devices there are to take the place of counting sheep If you can relax completely, free your mind of all worry—well—happy dreams!

Color illustrations on pages 26 and 27

(See diagram below)

1. Simmons' new Super Beautyrest box spring attached to an upholstered headboard and carved feet. The new Super-Beautyrest mattress is deeper than usual, because each spring inside the mattress is deeper to give greater resiliency. It has patented sagproof edges. **2.** In Spring-Air's two-layer tuftless mattress, the cotton padding is separate from the spring unit, so that both parts are easy to turn and air, and all the padding comes between the sleeper's body and the spring unit, placed on top of the box springs. **3.** Burton's Slumberon mattress and box springs. The former is made with their special "Ortho-Flex health unit" coil and is filled with layers of cotton felt. **4.** Serta's "Restal Knight" mattress is tuftless. It and the accompanying box springs are covered in a particularly effective ticking. **5.** A tuftless crib mattress, also from Serta, is covered in a small patterned rubberized chintz. **6.** Owen's specially tempered springs hand woven and

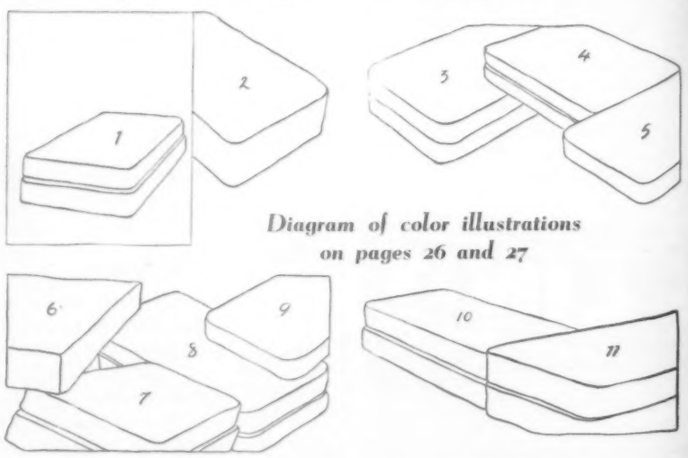


Diagram of color illustrations on pages 26 and 27

Livelier . . . Lovelier

QUILTS

● Yellowish batting showing through quilt cover makes colors dingy. Snowy-white Mountain Mist makes them look lovelier. Besides, it makes fine work much easier. Full 81 x 96 inch seamless sheet needs no stretching. "Glazene" holds the perfectly even all-over thickness—prevents it stretching into thick and thin spots. Buy Mountain Mist at dry goods and department stores.

QUILT BOOKLET: New quilters' guide contains many hints to make quilts more beautiful. It's yours for a 3c stamp. Address: Stearns & Foster Co., Dept. R-154, Lockland, Cincinnati, Ohio.

MOUNTAIN MIST *Quilt Cotton*

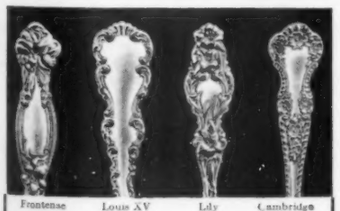
Victorian stool

Beautiful medallion tapestry lends charm to this solid mahogany stool—an excellent value at $15.00. . . Write us if your dealer cannot supply you.

❖ ❖ ❖

For this attractive booklet illustrating many beautiful reproductions, mail ten cents in coin, to Dept. AT.

Vanderley Brothers, Inc.
GRAND RAPIDS, MICH.



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Silver sent on approval

JULIUS GOODMAN & SON
47 South Main St., Memphis, Tenn.

interlocked to avoid sagging or lumpiness of the mattress. Mattress by Charles Beckley. **7.** A rich, satin-striped ticking on Simmons' new deeper Beautyrest mattress and box springs. **8.** Burton's "Vanity Fair" mattress with "Ortho-Flex health unit" coil and layers of cotton felt filling. The ticking, an exceptionally lovely floral damask, comes in a variety of colors. **9.** Simmons' "Comfy-dry" crib mattress with inner spring construction combined with felted cotton. The water-repellent cover comes in a dainty little floral stripe in pastel colors. **10.** Here is one of the new rubber mattresses. Karpen's "Springtex Luxury," of innerspring construction, has Firestone Airtex rubber layers, top and bottom. Airtex is rubber "beaten" by giant "egg beaters" until light and foamy, and treated so that there is no odor nor is it heating to the body. **11.** Ostermoor's ombre striped ticking on their "Sleep Comfort" button-tufted mattress is made of layers of cotton felt with innerspring construction. The four hand grips, two on a side, are of rustproof metal riveted completely through the side wall.

From early wicker to Swedish modern

[*Continued from page 32*]

separately and now as four large units. Does not the newer way give a feeling of more light as well as greater wall space? The blinds are identical in color with the walls and have a lighter green tape—in fact, we used the blinds as our guide in mixing the wall paint. The traverse draperies in an open mesh material are natural linen in color with horizontal coral stripes widely spaced. They hang at the end of each window group and meet at the two corners, making the window treatment seem continuous on three sides of the room.

Two rugs rather than one were selected to avoid emphasizing the length of the room. They have a tweedlike weave in beige, gray, and white.

And now for the furniture. We made a floor plan and indicated on it the pieces needed so that we knew what the arrangement would be before actually buying a piece. We advise you to do this too, for it is a fairly safe way of determining how much you are going to need. We must confess, however, that even this is not always foolproof as we bought one table too many, and of this we shall tell you more later. The furniture is blond or "wheat" in color with a satin finish. Two capacious corner tables were selected first for their usefulness, to pull the ends of the room

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WAMSUTTA *Supercale Pillow Case*
BOUDOIR SIZE . . . NOT SOLD IN STORES

HAVE you ever had the thrill of sleeping on a Wamsutta *Supercale* pillow case? Would you like to know how luxuriously different these "Finest of Cottons" feel?

Then send 30 cents with the coupon below for this special boudoir pillow case of Wamsutta *Supercale;* size 12 x 18 inches. (Regular value, if sold in stores, at least 65 cents).

You will find it handy in many ways, and by actually using it and laundering it you'll see what there is about *Supercale* that makes everybody say "there certainly *is* only one Wamsutta."

We will include, free, the new "Guide for the Bride," that tells you how many sheets and cases you need for any size of home.

WAMSUTTA MILLS, *since 1846*, New Bedford, Mass.

For daytime naps

Actual size, 12"x 18"

For reading in bed

WAMSUTTA MILLS, New Bedford, Mass.
Please send me a boudoir size pillow case of Wamsutta Supercale.
I enclose 30 cents. (A copy of "The Guide for the Bride" included free).

Name _____
Address _____
_____ State _____

2,650 CHILDREN PROVE THAT VICKS PLAN CUT COLDS SICKNESS IN HALF

CHILDREN'S sickness from colds reduced 54%—school absences 77%! Sounds almost too good to be true, doesn't it? Yet that's what doctors' *certified* reports show Vicks Plan did in clinical tests on 2,650 children. Will it do as much for *your* family this winter? It's easy to find out—just follow a few rules of hygiene and use these two *specialized* medications whenever needed:

WHEN COLDS THREATEN...

Millions of families now use Vicks VA-TRO-NOL to help keep many colds from developing. It is expressly designed for the spot where most colds start—the nasal passages. So easy to use, too—you just put a few drops up each nostril at the first sniffle, sneeze or any other sign of nasal irritation. Right away you can feel the tingle as it stimulates Nature's own defenses to *prevent* development of colds. Also great for clearing your nose of stuffiness when you have a miserable head cold.

VICKS VA-TRO-NOL

IF A COLD STRIKES...

All over America, 3 out of 5 mothers depend on this external poultice-and-vapor treatment to *relieve* the coughing, phlegm, irritation, muscular soreness and tightness of a developed cold. There's no needless dosing. You simply massage Vicks VAPORUB on throat, chest, and back at bedtime. It acts swiftly—*2 ways at once:* (1) like a warming, stimulating poultice, while (2) its medicinal vapors are breathed into the air passages. This *direct* action brings comfort and invites restful sleep.

VICKS VAPORUB

SEE FULL DIRECTIONS FOR FOLLOWING VICKS PLAN IN ANY VICKS PACKAGE

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16" Hollewood "Merry-go-round" server with 3" etched glass inset. **$3.95**

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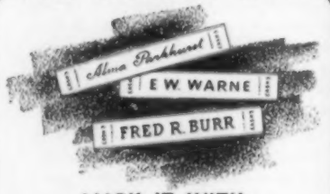

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Dept. A Syracuse, N. Y.

closer together, and to soften the angular lines of this long, "skinny" room! Instead of a conventional sofa, three sectional pieces, two with arms and one without, were selected for a corner group as you will see in the view on page 33. These pieces were covered with a beige fabric, coarse and nubby in texture, a close-up of which was used for the background of the cover. In this particular corner group the two chairs, being placed in front of the radiator, prevented the table fitting snugly in the right angle formed by the chairs and at the same time in the corner of the room. To negotiate this obstacle we pulled the table out so that it fits as it should in the angle formed by the chairs, and had a shelf built flush with the table and wide enough to fill in the gap on both sides. On top of this shelf we placed a piece of emerald green mirror which adds another tone of green, a nice bit of sparkle, and a practical "base" for flower pots. (See page 33.)

To go in front of this particular group we had selected a round coffee table, but it proved to be one piece too many and gave a very cluttered effect. However, it was such a beautiful piece of wood, matching the rest of the furniture, that we utilized the top for the little wall desk you see between the window groups. There was no room for a desk, without giving the room a feeling of too much furniture, and so, by devising this wall desk, we got both our desk and an interesting wall between the windows. We are showing you on page 32 detailed sketch which we followed, for although you would not be apt to have a table top such as this, you could very well substitute some other wood if you wished to duplicate the desk and paint it to conform to your color scheme. The writing surface is hinged to the back and supported on either side by a large link chain. Across the back were put two pieces of two-inch tape of interesting coarse texture secured by brass upholstery tacks to form pockets for letters and paper.

Two large, very gay coral upholstered chairs give a perfectly gorgeous splash of color against the linen colored bricks. These pieces are armless and similar in design to the sectional chairs in the corner group. And beside each is a small oval table. Thus, in this small space we have achieved a perfect conversational group without any feeling of being crowded.

And now to the other end of the room. Here is where we put the permanent card table for bridge, poker, or Chinese checkers, to say nothing of its dual use for meals. Our family is small, so we are apt to eat "all over the house." And eating in the sunroom is the Sunday breakfast treat. This card table has a folding top and could be moved over to the wall if desired, but we prefer to keep it out all the time. Two chairs with arms were selected for the table and these are kept pulled up to it. They are covered with a very interesting coral and white fabric in a leaf pattern. The "wrong" side of the fabric was selected so as not to overdo the amount of coral in the room. To complete the foursome, two straight armless chairs were selected which are covered with green fabric having a small white pattern. When not in use at the table, one of these chairs is kept at the desk and one as an extra side chair.

THE six-foot expanse of bricks was broken up as you see by a shelf for books and ornaments. It was painted the exact color of the bricks and permits the books and accessories to give the desired color accents. Below this shelf were hung three simple prints of cocks whose black feathers and brilliant combs seem just the right notes against the light bricks. The fourth picture in this set was placed above the desk. An idea for these frames worked out so successfully that we must tell you about it. We had framed these prints in a flat molding with a satin gilt finish, but they seemed too "elegant" and out of place in this sturdy room. And so small white thumbtacks were placed at regular intervals all around each frame. This was just the touch that lifted the pictures from the conventional and made them distinctive pieces of decoration in this room.

On the floor on either side of the chimney breast, in the wall space left free by the removal of the French doors, were placed three large white flower pots holding long philodendron and ivy plants which, with the help of fine wire and a few thumbtacks, trail up the wall and reach out to the bricks.

Adequate lighting was provided by two floor lamps with three-way switches. The uprights are of blond wood and the shades have a satin brass finish and are inverted for indirect lighting. On each corner table is a bulbous pottery lamp in a soft blue with a plain antique beige shade.

The accessories—those important finishing touches so necessary to the perfection of a room—were given very special thought. Heavy glass ash trays were selected not alone for their beauty but for their practicability. They do not tip or overflow easily—which seems to be the answer to every smoker's prayer. Then there is an assortment of little cacti and suc-

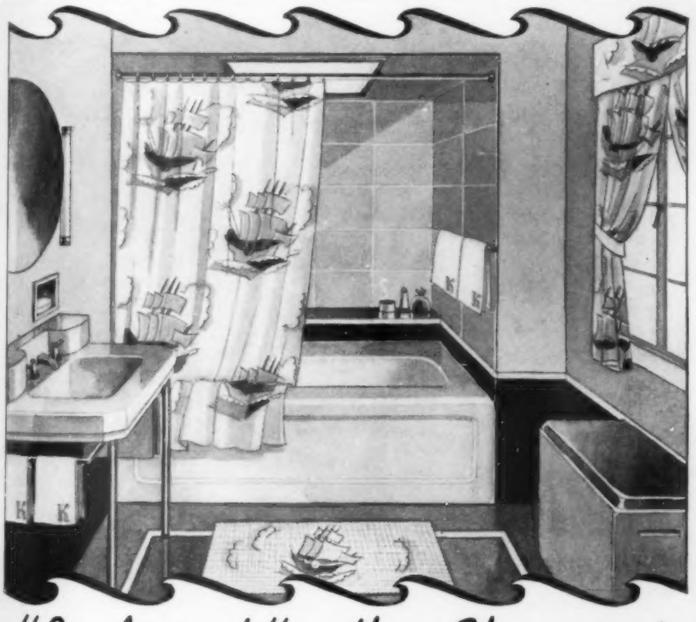
culents in small strawberry jars and other pottery containers and a row of three crassulas on the emerald glass shelf. Our weakness for amusing little pottery animals you will suspect by the presence of the humped-back cat, the supercilious camel, and the snow-white geese. And, true to our Swedish influence, we have included the famous wooden horse.

Look sharp, now! Looking at that original room, twice as long as it is wide, would you have ever suspected that we could get so *much* comfortable furniture, such practical groupings, so *much* strictly modern feeling in a room that has undergone no architectural remodeling? Yet I assure you that "in the flesh" the room looks just as spacious as you see it in the various photographs. Large, continuous areas of one color in walls, at windows, and in furniture fabrics contribute greatly to this feeling of spaciousness, and the rest is, of course, arrangement. But, whether color or furniture arrangement, it does somehow prove all the "pep" stories we've read in magazines about "what color will do," etc., etc.—don't you think so? It just isn't all theory, as you can see, for all spaciousness is an optical illusion—the room, of course, is still twice as long as it is wide!

Our sunroom had its first severe test during the devitalizing days of last August when the Long Island thermometer seemed to be reaching for a new high. One of our friends remarked, "This room reminds me of a peacefully cool glade." And that was exactly our feeling about it, too, though now that fall is here, when we draw our glass curtains at night, we feel just as "cozy" in November as we felt cool in August!

And the cost? Almost as much as one would expect to spend renovating one's living room, since everything in the room is new. But we bought really good furniture, because, as I have said elsewhere, this room is the most lived-in room in the house, gets the hardest wear, and gives us more actual pleasure than does our living room.—Our "list":

Venetian blinds (Columbia Mills)	$83.84
Drapery material (Louisville Textile's "Wovenlite")	27.00
Rugs (Klearflax Linen Looms)	44.00
Floor lamps (Frankart, Inc.)	29.96
Pottery table lamps with shades (Daison Mfg. Co.)	13.00
Furniture (Heywood-Wakefield's "wheat" modern)	
3 beige covered chairs	163.60
2 coral covered chairs	94.40
2 oval tables	25.40
2 corner tables	70.00
Round coffee table (made into desk)	16.50
Card table and 4 chairs	100.60
Total	$668.30



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Surround YOUR youngsters with hygienic cleanliness... to help prevent Infection

"LET MOTHER kiss it and make it well" may be good comfort—but it is bad hygiene.

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IN THE KITCHEN use "Lysol" in cleaning sink, drainboards, shelves, etc., rinse garbage pail daily.

IN THE LAUNDRY Clean washing machine, wringer, etc., and soak laundry overnight, with a "Lysol" solution.

IN MEDICINE CABINET Cleanse all minor injuries (scratches, bruises, etc.) with an antiseptic "Lysol" solution.

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An Invisible Study

TED DOWNING

BEING one of those office workers who is unable to think without a pencil in his fingers or visualize an idea unless it is before him on paper, I've always needed a desk or study. One of our first purchases after marrying and starting a household of our own was a somewhat battered flat-topped desk and swivel chair which for several years graced successively a sun room in our first apartment; a corner of the only bedroom in our first little rented house; the music room in the house we occupied jointly with my bride's mother; the "other" bedroom in the house we moved to when, believe it or not, my wife insisted on our leaving her ancestral halls because her mother, that gracious lady, was spoiling me disgracefully; and finally one wall of the not-too-large dining room in the newly-completed House of Our Own in which our small savings and a beneficent F.H.A. had allowed us to establish ourselves.

None of these locations for the desk had been satisfactory from the wifely viewpoint. It was unsightly and out of place wherever it was put. It took up much-needed room, and anyway, she didn't like it. And while I insisted on having it around, it had insufficient storage space for my "junk," and it was always so far from the radio and the fireplace and the warmth and comfort of the family circle that it soon became my practice to do my home work on a drawing board on the arms of the most comfortable living-room chair. Then, being snugly ensconced after much twisting and adjustment, I would presently discover that I had forgotten scale, eraser, or a much-needed reference book, which I would blandish my wife into bringing from the desk, "in the middle left-hand drawer, Dear."

As the honeymoon receded, these blandishments became less and less successful. Children arrived and occupied the "other" bedroom, their cribs, wagons, and doll beds finally forcing the increasingly unpopular desk to a dusty stall in the basement. Something *had* to be done.

The answer came unexpectedly. One evening, while thumbing idly through a home-maker's magazine, we *found it*. And believing the above recital may strike a responsive chord in the domesticated bosom of others of my ilk, I pass it along for what it may be worth. In our case, it provided a happy solution to a difficult problem. It is this:

A built-in, foot-deep cabinet or closet, consisting of drawers, pigeon-holes, shelves, and various compartments from bottom to top, concealed behind a door to the back of which is hinged a folding table. In our case, the door was one which opened from the living room into the garage. Now when closed it is simply a door in the corner of the room; when open a complete study, as you see in the accompanying illustrations. All the work was done in a basement workshop in spare time, the only cost being a very small sum for materials.

Study complete with desk, book shelves, storage space, and maps disappears behind a living room door as shown at the left

The garage doors at the front of the house were re-arranged so they could be opened and closed from the outside, which meant an exposure to wintry blasts or summer sun for but a few steps from

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SALADS AND DESSERTS, OF COURSE—BUT

What about soup? Try floating whipped cream and chopped walnuts on consomme. Or toss some finely chopped kernels into a cream soup!

And fish? You wouldn't forget walnuts in salmon salad! But did you ever think of stuffing whole baked fish with a walnut dressing?

Yes—meats, too! Walnuts make meat balls really "different." Sometime try dipping chops in ground walnuts. Also, there's a tasty meat relish in the walnut recipe book.

But remember this: insist on *Diamond* Walnuts! The Diamonds stamped on those big bright shells mean crisp, sweet kernels inside—and always guarantee the *best* results!

SUCH BEAUTIES! AT SUCH LOW PRICES

One of the finest—and *biggest* crops! Result: surprisingly low prices—the food bargain of the year.

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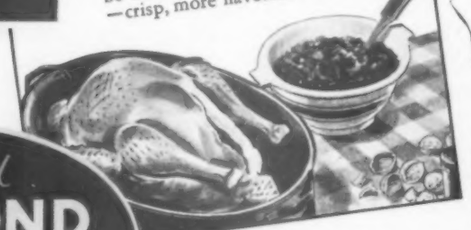
TURKEY DRESSING GOES OVER BIG WHEN YOU USE WALNUTS

My turkey dressing recipe is generations old—but when I inherited it, I added a generous supply of walnuts! Wouldn't great-grandmother be thrilled if she could taste it now—crisp, more flavorful than ever!



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the front door; still much less than would have to be endured if the garage had been built apart from the house. Around the garage side of the door, between it and the living room, I built a frame of 12-inch pine boards, backed by a large sheet of quarter-inch plywood. Plenty of room still remained for the family car.

I made a careful survey of the items I wanted to keep in the closet, estimated space required for them, and designed drawers and shelves accordingly. The space below the level of the table contains drawers for camera equipment, ammunition and other small items of hunting and fishing equipment, and the miscellany of straps, cans, small tools and gadgets which every man treasures somewhere. There is also a large drawer for files of papers, and space for a portable typewriter.

In the upper part are small drawers for drawing instruments, slide rules, paper clips, pens and pencils, and compartments for envelopes, paper, carbons, and other writing equipment. Above these are bookshelves, flanked on either side by narrow compartments partly concealed behind the door casings, which provide space for guns, fishing rods, map tubes, and other long, slender articles.

To the door is hinged a folding card table, with two legs removed. A drawing board hangs on hooks just above, and at the top is a map case, the maps mounted on ordinary curtain rollers. A rack for ink bottles, pencils, and triangles was made from a short one- by two-inch strip filled with appropriate holes and slots and secured to the door just above the table.

The light is so arranged that no adjustment is necessary when closing the door. The arrangement is a joy and delight to the entire household and never fails to evoke admiring comments from visitors to whom it is proudly shown almost as soon as they enter.

Remember?

[*Continued from page 22*]

walls and a dusty pink ceiling. Here 18th century English furniture of fine mahogany is very effective in contrast with a modern hand-tufted rug and floor-length draw curtains of a textured gray fabric. Old and new accessories, such as antique Chinese bric-a-brac, modern Swedish glassware, and old candelabra, are used in perfect harmony.

The bedrooms are streamlined to make the most of available space. Built-in features replace furniture that would have been hard to arrange, help create a feeling of spaciousness, and provide ample space for books as well as clothes. In the master bedroom one large rectangular window replaces two smaller ones, thus framing the garden view.

"Half Acre"

[*Continued from page 19*]

ing to tie it down to its steep site. The site is steep enough to include the garage under the dining room and kitchen, in the fully excavated basement.

The house is amazing in the attractiveness, comfort, and roominess it provides in such a small space. It is only about twenty-five feet long by eighteen feet deep and approximately eighteen feet six inches high at the ridge of the roof. But an exceedingly pleasant and practical interior is tucked away inside those limitations. The New England spirit is maintained in both living room and dining room. Bright white vertical boarding runs all along the fireplace side of the living room as a background for the brick fireplace. The wood bin which is right at hand as a feature of the fireplace is very decorative with its black painted hinges and catch. The mantel runs the length of fireplace and bin creating an important and well proportioned focal "spot" for the room. A paneled dado runs around the other sides of the room as a background for easy-to-live-with Colonial chairs, sofa, and tables, and the hooked rug and patterned wallpaper of the four seasons are right in the picture with their soft colors. The wallpaper is hung on insulating board which was installed between dado and a wide ceiling cornice. No joints occur in the insulating board to spoil the paper because it was put on in horizontal sheets. In the dining room, a corner cupboard, built in

Mr. C. W. Larson suggests one way of adding to the house. A wood porch and garage at the left, a stone bedroom wing at the right

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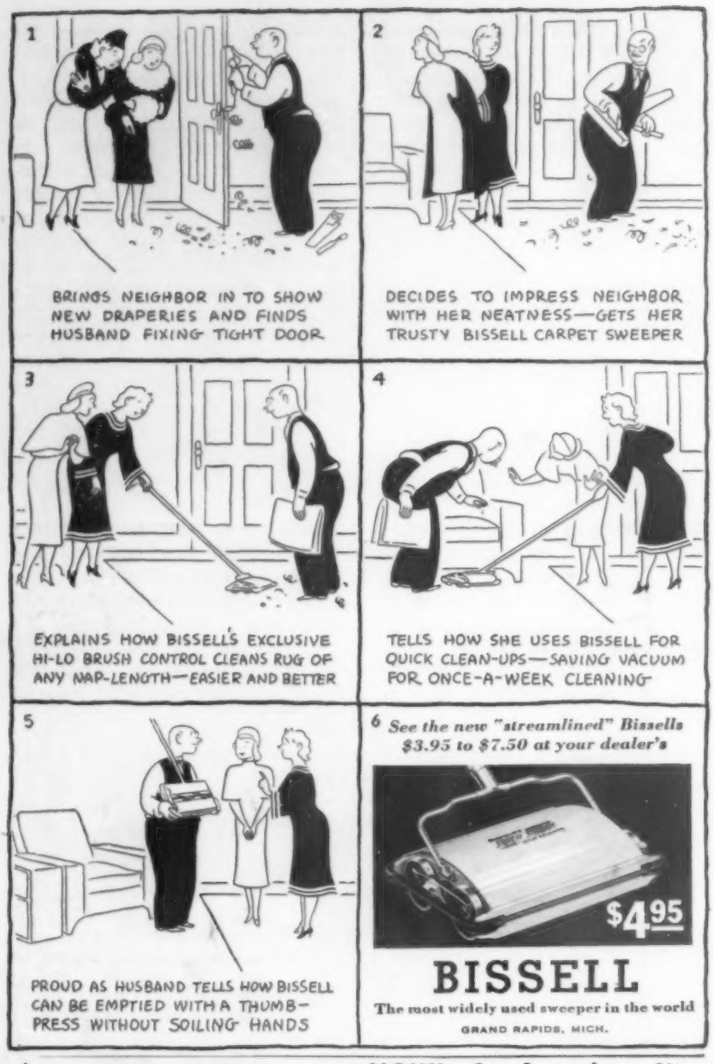
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the space between two windows, is painted white like the shining dado of horizontal boarding around the lower walls of the room. Above the dado, a rose wallpaper with apple and pear motifs is hung. The inside of the cupboard, painted a contrasting rich blue, sets off choice glass.

Building Data

Foundations: Cement cinder block.
Wall Construction: Cedar siding.
Roof: Cedar shingles.
Insulation: Walls: insulating board. Roof: wool batts.
Windows: Double hung wood sash.
Flooring: Red oak with wax finish on first floor, grain fir painted with three coats of deck enamel on second floor. Kitchen; blue linoleum, Bath; black linoleum.
Kitchen Equipment: Built-in pine cupboards around sink, electric range and refrigerator.
Sewage Disposal: 300 gallon septic tank and 600-gallon cesspool.
Heating Equipment: Steam radiation with oil burner.

In Whitefish Bay, Wisc.

[*Continued from page 18*]

has two full stories with the upper story overhanging the lower as it does in a New England Colonial house. Well centered on a corner lot, the house is surrounded by a white picket fence with entrance gate and lamp post at one end. The first story walls and gable end of the house are faced with native fieldstone with wide, white mortar joints while the upper walls are enclosed by white shingles. Dark shingles cover the entire roof.

Inside the house, the rooms are disposed on either side of an exceptionally generous first and second floor hall running right through the house. A vestibule and clothes closet are at the front of the first floor hall and a lavatory and basement entrance are at the rear of it, near the kitchen. The living room, which is almost twenty-two feet long and fifteen feet wide, is an amply proportioned room with plenty of wall space for furniture. Windows open on either side of the center fireplace and there is a single window on the front wall and a single door at the back. The walls are paneled with vertical boards of knotty Wisconsin pine, stained and oiled to a warm rust tone. This simple treatment neatly frames both the fireplace, which has an opening five feet wide, and the adjoining wood bin; knotty pine is also used for the hall staircase. A Welsh dresser on an end wall serves as a bookcase and there is a basket-weave hooked rug on the floor, and over the fireplace mantel electric wall fixtures which are copies of old glass chimnied, kerosene lamps. All of the details help to keep up the agreeable Colonial atmosphere of the room.

The dining room across the hall has a nice front bay and also a front screen porch leading from it and connecting it with the garage. Its walls have a creamy beige paper with old-fashioned, rose-colored block prints. Its shape is nearly square (12'-0" x 13'-6") and it has built-in corner cupboards made up of partly open shelves, partly closed cabinets, which hold a quantity of brilliant antique glass. The furniture is in the style of Duncan Phyfe and the lighting fixtures are candlestick wall brackets. The kitchen has carefully planned cabinets and work space arranged in a step-saving U-shape.

The exceptional feature of the second floor is the neat way in which it tucks in four bedrooms, two baths, and nine closets. All the rooms have Colonial pieces of furniture and creamy tinted wallpapers with cheerful patterns. The two guest rooms have old spindle beds, the children's room a ladderback bedstead, and the master's room an old-fashioned highboy. The two baths are in tile, one in black and white, the other in aquamarine and pale green, with built-in fixtures to match. The roomy halls are hung with colorful Ives prints which are particularly nice against the knotty pine woodwork. This same kind of wood is used on the walls of the basement recreation room. A conversion oil-fired air conditioning system which converts steam heat into hot air and requires no radiators heats the house in satisfactory fashion.

Home of Mr. and Mrs. Walter E. Anderton

[*Continued from page 47*]

form the background for English and American furniture.

Building Data

Foundations: Concrete.
Basement: Fully excavated, damp-proofed walls.
Walls: Pine clapboarding and whitewashed brick.
Roof: Green slates.
Insulation: Wool blanket insulation and loose wool insulation; weatherstripping.
Flooring: Oak.
Bathrooms: Ceramic tile wall treatment.
Heating: Concealed radiation on heating system. Two pipe circulating hot water system.

Medal to Georgia Garden Club

HAL DAVID

LAST June, the coveted Kellogg Award, given each year by the National Council of State Garden Club Federations for outstanding achievement in civic improvement, went "down South" to Georgia. The little city of Carrollton, with a population just a shade over 6,000, was the deserving recipient, and the bronze medal that concretely represents the honor was presented to Mrs. H. H. Word, president of the Carrollton Garden Club. The project for which the trophy was awarded was a splendid municipal park hewn from a rough, scarred hillside; it had been entered by the Georgia Federation of Garden Clubs as the most outstanding accomplishment of 1938 throughout the state.

The idea originated in the spring of 1937 when Mayor T. R. Luck of Carrollton proposed that the grounds surrounding the municipal gymnasium be landscaped and planted with shrubbery and grass. The local Garden Club undertook to plan and supervise the work and actually started in May, 1937, with Mrs. Phil Astin, Mrs. T. R. Luck, and Mrs. L. J. C. Williamson appointed as the first committee in charge. Later, when the Carrollton Recreation Board was organized, Mrs. Williamson was named chairman of park improvements. Almost before they knew it, the ladies began to effect a veritable transformation on the rough old, weather-worn, red dirt and rock hill, where even grass had been unable to grow before. One step seemed to suggest and lead to another, but as only salvaged materials and donations (which, incidentally, came from all parts of the country as friends of Georgia learned of the project) were used, the expense was kept at a minimum. Everything they could get, the garden club ladies used to advantage; scrap lumber was turned into benches and bridges, and concrete obtained from condemned sidewalks took on new life as paths, steps, outdoor stoves, etc.

The fact that Carrollton's civic park won first prize in the State led to its being unanimously indorsed as a contestant for the Kellogg Award, and its practical and human appeal, with its gymnasium, swimming pool, outdoor grills and barbecues, pavilion,

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wading pool, shady walks and seats—all in a lovely setting of native trees and plants—went a long way toward bringing it the first prize. "In our park," says Mayor Luck, "we have flower beds and an abundance of other plant materials for beauty; stoves, benches, tables, shelters, and other features making for convenience and comfort; practically everything, in fact, that can contribute to the recreation and enjoyment of our citizens and their friends." And, as Mrs. Word, speaking for the Garden Club, adds, "the park and its nationwide recognition go to prove once again that skill, enthusiasm, hard work, and systematic planning can accomplish worth-while results without the necessity of lavish spending." . . . And that means a lot when community needs come into conflict with public dislike for added taxation.

Children, too, like to "save face"

[*Continued from page 30*]

her shoestrings, should *always* tie them now, Art *must* put his toys away. All of these rules are good and, in general, could be carried out. But let's also be lenient in seeing them through, let's avoid too much pressure, or we'll dwarf the tender shoot of independence that we're trying so hard to nurse into strength.

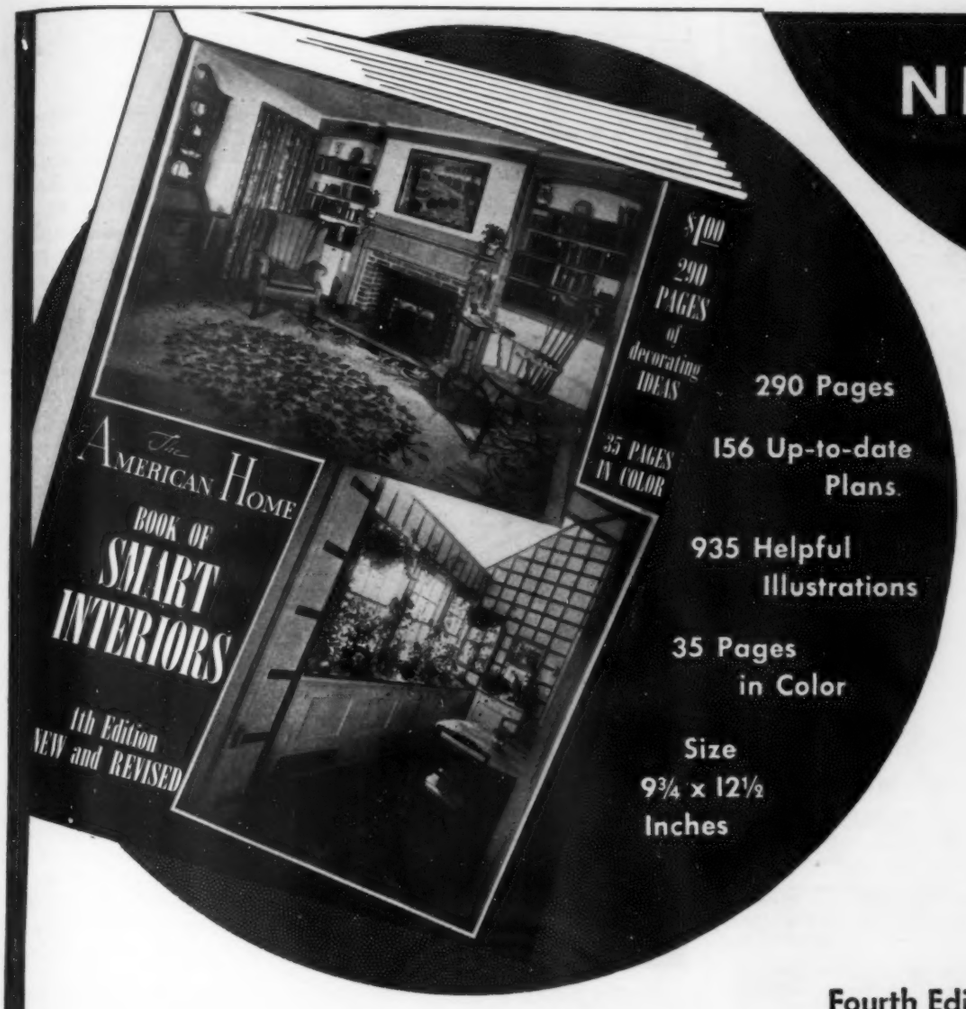
Take the hand-washing, for instance. That's a nice question in relative values. As long as Jane is called in time and as long as the washing is novel and fun everything goes smoothly. But the day will come when Jane will be exhausted and irritable from play, or when she just doesn't want to wash her hands. Then mother must decide between insisting on the washing although it drags along amid angry splashing and tears into an upset and whining meal; or quietly helping Jane with her hands and so insuring a much calmer lunch for Jane and the family. The first procedure is apt to bring more violent scenes on following days; while the second procedure treats a temporary problem with suitable temporary adjustments of customary routine.

Five-year-old Jo *must* put on his boots. A crowd of boys has gathered at Jo's house preparatory to going on some special excursion. There is much talk and excitement. The faster Jo tries to get the boots on, the more slippery and elusive they become. Again which shall it be? Mother giving a comradely tug, or idly standing by, insisting that unless Jo can do it, no trip for Jo? Every boy is proud and hates to have his little weaknesses exploited in front of his friends.

Because Mary has just learned to tie her shoestrings must she be made to feel the weight of a life-sentence of tying shoes? Need we be afraid of doing favors for our children now and then? Can't we tie their shoes when they are tired, or in a hurry, or for no special reason, once in a while? Mary will take much more interest and zest in her independence when it is not to be viewed as a self-imposed burden accompanying her skill.

Art, just turned three, *must* put away his toys after every use. But Art, if he is clever, will soon figure it all out—just which toys are the most work to put away, just how few he can get out and still have a fairly good time at play. One suspects that mothers often spend more time and nervous energy insisting and urging the young "Arts" to clean up the room alone, than they would spend if they and the "Arts" made a coöperative venture of the job and tackled it together. There are many little ways in which you can let Art feel he is being very capable and doing most of the work, even though, in actual fact, you are doing two thirds of it for him.

Art's *attitude* is important. It is important that he feel he can do his little jobs. It is important that he grow into a feeling of genuine independence and self-direction. But he can never truly achieve this under ironclad rules and the prying eyes of dogmatic, stand-by parents. Rather does he need sympathy, understanding,



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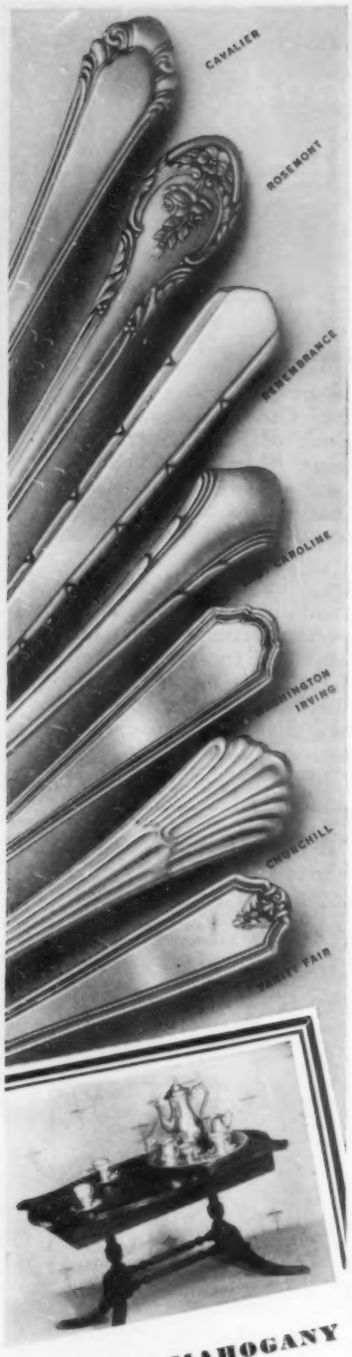

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and a little help once in a while.

We still hear, unfortunately, of parents who want to "break their child's will," which amounts to forcing the child constantly to admit defeat. The procedure these parents use is this one of pressure. Insisting, demanding, making the child act in the pattern of its parents. The child may not have had more "will" than most to start with. But if a child is repeatedly under the necessity of defending himself against unrelenting and dogmatic authority he will soon develop the reactions of defiance and stubbornness.

Let's ease up on the pressure, with less nagging, less reminding, and less watching. Let's respect children's pride and give them privacy in which to master it. We'll let the children feel our confidence in their abilities and when the jobs are difficult we'll meet them half way. We'll try to understand their conflicts and problems and encourage rather than force their efforts.

After you collect it—

[*Continued from page 37*]

set off by a pair of ancient paintings on glass with black frames; the woodwork is a pale grayish blue, the ladder-back chairs are of elmwood from the English countryside, and the dresser and table of fruitwood. Included in the pewter *batterie de cuisine* is a miniature samovar, a French workman's dinner pail, funnels, egg cups, a pair of chalices, numerous bowls and measures. This very attractive utilitarian grouping contrasts nicely with the contents of the adjoining corner cupboard, the shelves of which are adorned with exquisite blown and pressed amethyst glass. As if to furnish a link with the sideboard, a fine amethyst glass rolling pin reposes among the slender bottles.

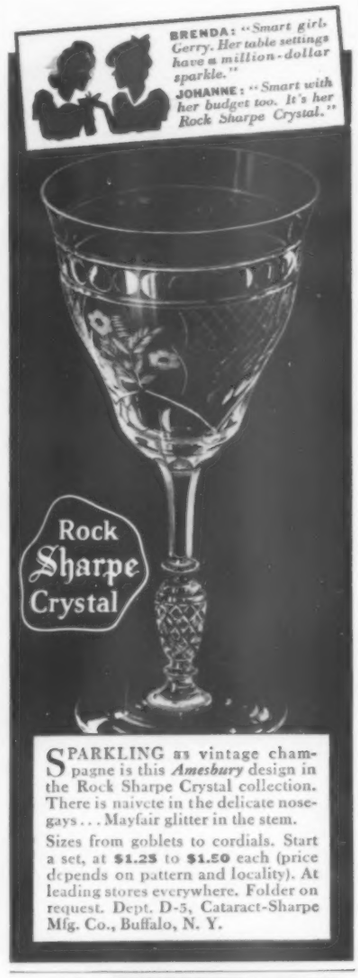
And what if you don't want to keep your old glass in corner cupboards? Then consider some of these original ideas from two collectors in San Francisco, California. Mrs. C. H. Alexander is one woman with glass collecting as a hobby whose home forms a perfect setting for displaying her choice pieces. Mrs. Clyde N. White is the other. Both have used much ingenuity in fitting their collections in with their surroundings so that the effect is that of a home and not the old glass section of a museum.

The trouble with too many collectors is that they love their prize pieces so dearly that they can't bear the thought of putting any out of sight. The result is an art gallery effect of row upon row of old bottles and plates jammed hit or miss on cupboard shelves. Mrs. Alexander thought differently. She loved old glass and decided that it had to live with her and therefore had to fit into her decoration scheme as to color and type of piece.

One good idea worked out by Mrs. Alexander is a collection of blue glass displayed on an old mahogany chest or sideboard in her dining room. It adds color and interest to a dark wall in the room and is definitely a triumph in decoration. The glass is all the same shade of aquamarine blue and offers a variety of shapes and sizes for contrast. The latest pieces are two old-fashioned oil lamps which have been wired for electricity. The bases are old, but the new chimneys which have been added are in keeping for they have the quaint old design of the half moon and stars etched on them. A large compote of the same lovely shade is flanked on either side by two tall candles, while two rare old hobnailed barber bottles are in front.

On the opposite wall are mirror-backed hanging shelves which hold the most interesting part of her collection. By using the old glass on the shelves as wall decoration, Mrs. Alexander has hit upon another good plan of displaying her glass. The use of mirrors at the back of the shelves is an aid, too, in presenting all sides of the rare pieces to view. The colors blend nicely for they range from canary yellow through a soft green to white. Here are four Sandwich pieces The two candlesticks of dolphin design with petticoat base are similar, but not identical in design. Both are yellow, but only one has an opalescent bowl. The small compotes with dolphin bases on petticoat stands are her other Sandwich pieces. The bowls are of special interest because of their opalescent borders. Other pieces on the shelves are two green candlesticks which are European copies of Sandwich glass, a vinegar cruet with stopper, and two tumblers of insufflated glass.

Mrs. Alexander realizes that the use of colored glass throughout the house will give the same color note gained by flowers. For that reason she uses a piece of colored glass whenever possible as a subtle note in her scheme. On her dining table, which is the drop-leaf type and a copy of one in the Boston Museum, she has placed a fluted fruit bowl of cranberry red with opalescent hobnails on it. The table is directly in front of French windows which let in an abundance of morning sun and the center decoration on the table fairly glows in the bright sunlight. Again on her hall table she has chosen a piece of colored glass for the accent it gives. Here is a


BRENDA: "Smart girl, Gerry. Her table settings have a million-dollar sparkle."
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pickle dish in its tall silver holder. The glass container is also of cranberry red with the flat thumbprint design on the bowl.

The use of a tier table gives ample opportunity for showing off one's glass collection, Mrs. Alexander has proved. In her living room, she has concentrated her color accents on her three-tier table which is placed directly in front of her large corner window in order to catch all the light possible. Here only the colors which blend with those of the rugs, draperies and upholstery fabrics are used. The pieces range from tumblers, vases and beer mugs to covered sugar bowls and compotes. The colors are in varying shades of red and rose to canary yellow and blue. The effect of the lovely mahogany table with its colored glass against the window is an achievement in decoration that other collectors will certainly want to follow.

Very casually and yet effectively, Mrs. Alexander has placed bits of her collection at vantage points throughout her living room. On the mantel of her red brick fireplace she has used a Victorian dish in the jewel pattern, two candlesticks and two hobnailed barber bottles in blue. These are shown off to advantage against the knotty pine paneling of the fireplace wall. On the radio which stands to the right of the fireplace, she has put an amber compote of the daisy and button pattern. To the left of the fireplace is a built-in cupboard which holds books on the first three shelves and glass on the top shelf. This is an interesting contrast to the usual book-lined shelf arrangement and is another good idea for glass collectors to follow.

A glass collection is unusual in a bedroom, but Mrs. Alexander has shown it to be an innovation that others will want to copy. Directly opposite the door entering her bedroom is a little sitting nook. Here, before a window that overlooks the ocean, is a ladder-back maple chair and table. To complete the grouping, she has filled hanging shelves directly above the chair with pieces of old glass. Here are a syrup pitcher with the thumbprint design, a mug with the deer and tree pattern, a red and white tumbler with the deep thumbprint design, and other small pieces that seem just right in their setting.

One of the very best suggestions that Mrs. Alexander has to give other collectors is the use of hanging glass shelves suspended in a white wire frame on the large window which faces her stair landing. Here her largest pieces are displayed to advantage, for the beautiful colors of the old

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glass may be viewed either from the entrance hall below or from the main hall on the floor above. Colors range from purple through amethyst, pink, red and blue, and here again the grouping is arranged so that the designs and colors blend in presenting a perfect picture.

While Mrs. Alexander goes in primarily for color in her glass collecting, Mrs. White, on the other hand, is most interested in pieces of American pressed glass made before 1880. Her collection is made up for the most part of plates, fruit dishes, compotes in clear and colored glass, and pieces of old china, pottery, and lustre ware. She prides herself on her good fortune in having been able to collect thirty-two pieces of the Liberty Bell pattern.

Like Mrs. Alexander, this collector has ideas about glass in decoration. Of interest in the large living room is her glass cupboard to the left of the fireplace alcove, where glass, books, and a collection of old flower and bird prints are displayed. The first two shelves hold the glass while the two upper shelves hold china, pieces of pottery, the old prints and books. Examples of the Liberty Bell pattern made for the 1876 Centennial in Philadelphia are most interesting. Most of Mrs. White's collection came from a Gold Rush family in El Dorado county in California who brought it with them across the plains, but whose descendants were forced to part with it when hard times came along. Other pieces were picked up in second-hand stores and in Red Cross and Goodwill shops in San Francisco.

In her plate collection, Mrs. White points proudly to her three prized Sandwich pieces and her motto plate with the wording "Give us this day our daily bread" encircling the edge. She has a compote which was a wedding gift to Mr. White's mother, some milk glass, lovely in design, and numerous small pieces in the pressed thumbprint, block and cube designs, and in the daisy and button pattern.

Her small tin racks which she had made to hold her colored fruit dishes should be of interest to collectors for they offer an especially good idea for displaying unusual pieces. She has two of these which were made in a tin shop in the shape of a right angle. The flat piece of tin was bent so that the small dishes could rest against the rolled front edge and stand upright against the tin back which supported them. Mrs. White uses colored pieces in these racks because the reflection in the brightly polished tin is an added feature to the display.

In the dining room, too, she has used hanging shelves to hold her collection of old china memento cups, and old-fashioned child's tea set from her own girlhood, and other odd pieces. Two corner cupboards with very attractively arranged pieces of old glass add still more decorative interest to the dining room. For a table centerpiece Mrs. White often uses large colored balls (which were floats on Japanese fishing nets) in combination with pieces of china and glass.

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American Home pilgrimages

[*Continued from page 40*]

Through Jesuit missionary zeal, many churches were already built, like that in Alamo National Park, N. M., but one has only to note the rich baroque of the Mission churches still standing, or their hardware and woodwork preserved in museums, to comprehend that from the beginning for public and religious edifices Spanish design tempered Indian construction.

In the next century and after, Spanish Provincial architecture surpassed purely native Indian buildings, the white settlers' houses consisting of a series of rooms encircling an open square or court, for which there was a large entrance in front. The Prince and Sena houses of Santa Fé are fine examples of the Spanish Colonial house in New Mexico. The patio of the Sena house, now restored and used for various shops and business offices, displays the handsome two-story galleries supported on posts with carved capitals, and the lintel mouldings with flat ornament of delicate workmanship reminiscent of the Spanish Renaissance style in Mexico, for instance the courtyard of the Casa de los Azulejos.

In the nineteenth century came a final Spanish influence from the Mississippi river where Spaniards held Natchez between 1779 and 1798, building a frontier city of prestige that matched Santa Fé's. It had been easy for Galvez, Spanish Governor of New Orleans, to take Natchez in 1779 in the name of the King of Spain. By the treaty of Fontainebleau, 1762, and the Treaty of Paris, 1763, Louis XV of France had already ceded New Orleans, along with the portion of Louisiana lying west of the Mississippi river to Spain. The dons left a civilized architecture along the Mississippi that quite naturally penetrated further west.

Las Vegas, New Mexico, near the eastern border, has residences significant of this spread of influence. Members of the famous Baca family constructed several notable houses in this locality.

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TIME DEALS GENTLY WITH PRATT & LAMBERT PAINT

Unfortunately in ruins but showing much of its grandeur and beauty is the ranch house of Don Jose Albino Baca, dating about 1855, and situated three miles north of Las Vegas, near the original settlement of "Upper Town." The most lavish house of the region, costing even in those days more than $50,000, it represented a handsome example of the Mexican Territorial style. The inner patio had galleries on all four sides. Inside were ceilings ten feet high, with "vigas" or beams, about sixteen by six inches in dimension.

About 1860, Don Manuel Baca y Ortiz of the second generation of the Baca clan constructed the town house here illustrated. Plastered over with adobe, the large compact house has the pitched, gabled roof with dormers, and a transverse ridge centered with second floor doorway beneath the gable, that appeared in houses of the Southwest at this time. The slightly pedimented windows of elongated character, with louvered shutters, and the entrance door with its particular kind of panel divisions, are the best graces of the past incorporated in severe, plain lines. Probably an upper gallery extended the length of the facade. Altogether the design of the house is good in its symmetricalness, and the lack of a top row of windows in front marks it of Southern use. Another of the Baca clan houses, also of adobe and peaked roof, is similar in construction, and was built in the year 1874 by the late Benigno Romeo.

The Watrous ranch, located at Watrous, New Mexico, about twenty miles from Las Vegas, shows the long, one-story house with pitched roof developed for white habitation in the ranch country. Additional doorways along the facade make individual access easy the entire length of the dwelling. Over one entrance a gallery roof is formed by the extension of the roof.

The locality has historic interest because here was originally the site of old Tiptonville, the first settlement in Mora-Sapello Valley, nine miles from old Fort Union, headquarters from 1851 onward of the white contest against the Indians.

The famous Kit Carson, as government protector of the Indians, was located in Taos, where two remarkable Indian pueblos, towering to five or seven stories, shelter today many hundreds of tenants in what we consider apartment fashion. No other type of building could be more dependent on the sun than dried brick adobe; no construction could be more native. Town building in New Mexico was not a lesson of the white race.

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The home of John B. Sanchez, Mayor of Taos, has an attractive entrance. The porch posts of native timber carved by Taos Pueblo Indians are twisted in the manner of Spanish Plateresque columns of the sixteenth century. Walls of adobe brick construction without plastering applied, are agreeable in texture. Near this doorway are very old circular grinding millstones.

Today, as in the years of the last century, Taos exhibits during business hours a vivid throng of Americans, Mexicans, and Indians, moving through the streets, and on fete days there is gay music and dancing. Visitors from everywhere congregate for the Fiesta de San Geronimo de Taos on September 30th, when there is extraordinary Indian dancing in the Plaza.

NEAR the town of Maxwell, east of Taos, stands the "castle" of the late United States Senator S. W. Dorsey from Arkansas, also treasurer of the Republican Party and "cattle king." A log house, built and completely furnished by Senator Dorsey, was a gift to the late Colonel Robert G. Ingersoll, the famous corporation attorney and agnostic. The lawyer came here for the summers of 1886 and 1887 only. In the house are the original furnishings. Ingersoll's study was in the adjacent one-story wing.

In a canyon halfway between Cimarron and Raton is a lovely old house with gnarled cottonwoods standing above gardened terraces. In the little graveyard below the hill stands a stone "Here lie Dawson and his friends." The graves are marked by headstones without name inscriptions. John Dawson purchased a tract of 10,000 acres from Maxwell at fifty cents an acre in 1855, later accumulating 14,000 acres more. The town Dawson grew to a population of 6,000 in its prime because of the rapid development of certain important coal mines which were located near by.

Although the house dates from the 'Sixties and was built professedly on the lines of homes in Kentucky where Mr. Dawson was born some thirty years before, the walls of adobe construction are eighteen inches thick. The slender proportions of the double gallery structure and the bric-a-brac strung under the roof line as bracket supports and also on the galleries have a decorative character reminiscent of the Black Prairie region in Mississippi, where antebellum two-story houses had wooden galleries of dimensions in accord with the reduced roof weight and absence of thick Classic Revival columns of the proverbial Southern mansion.

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LOOKS LIKE LINEN

New Mexicans are building inherent beauty

[*Continued from page 42*]

The living room doors are handsome antiques, and also the balustrade leading up the short stairflight to the son's bedroom suite.

Hardwood floors are in all rooms, except in the entrance vestibule and in the suite of two bedrooms and bath reserved for the son and any guest of his, where bricked floors, dyed black, completely capture the atmosphere of early days in the Southwest. Note how the bricks are laid, broadside down, on the unleveled old dirt floors, obtaining an irregular pattern by the rows curving with those set along uneven wall bases.

Small, low fireplaces provide additional heat in a cozy manner for unexpected snappy mornings and evenings. For the cold season a modern heating plant has been installed, yet to avoid the anachronism of an ugly chimney above a flat roof, it was necessary to place the furnace in a subbasement twenty-five feet deeper than ground level in order to secure adequate drafts through the concealed flue.

While many of the furnishings are native such as Navajo blankets used as rugs in the informal sitting room (Mr. Hamilton's office), the native carved chests, the cut-tin chandelier and the wall candle lanterns in the same room, also the old style ceiling lantern in the living room, yet for avoidance of monotony and for comfort, provincial items of other sorts are included. Antique Provincial French furniture, plus hooked brocaded rugs of New England type, make the living room a happy gathering place. The informal sitting room with its secretary in the corner, small table, and other pieces of New England Colonial antiques pleasantly tend to remind the owners of their home in Connecticut where they also spend six months out of the year.

Not to be overlooked is the sitting-out terrace built between two wings (at the right, the dining room and serving quarters beyond, and at the left, a bedroom) where the Hamiltons enjoy their frontal lawn and at the same time may view the New Mexican peaks. Their adobe dwelling, with the timbered terrace and well in the foreground, is a charming, component part of the landscape.

Decidedly Spanish Provincial in the manner of the Southwest is the house of Randall Davey, an artist of noteworthy reputation, on Canyon Road about five miles out of Santa Fe. The entrance

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portico of tapering log columns with curiously elongated carved capitals characteristic of the country, supports a balcony having hand-carved balusters. Such architecture and woodwork signify faithful Indian craftsmen working in the tradition of the Spanish colonists. The courtyard entrances are pedimented in mission fashion, reminiscent of how the padres tried to recreate in adobe the molded silhouettes of Spanish structures.

Two stories in height, the house by its window frames and doorway, as well as in having a right wing with open court and to the left another court with adjacent studio building, conforms to a civilization superior to that of the pueblo. Even the rafter-ends showing beneath the flat roofs are placed more willfully and with greater regularity than Indian indifference allows. The handsomely barred entrance door leads into the living room while the front balcony has a door connecting with the dining room on the second floor. Mr. Davey's artistry is responsible for the gaily painted animal designs on the exterior facade wall.

Originally a grist mill, built about two hundred years ago, the structure ceased to be used as such when it passed into the hands of the Martinez family who reconstructed it as a ranch house. Of secure stone- and mortar-foundations, the house has adobe walls four feet thick. The deep window embrasure of the living room proves this fact.

Hand-hewn ceiling beams in the same room give an immediate sense of real solidity and genuine carpentry. The broadly fenestrated casement shows its lintel squarely to view simultaneously decorative, yet offering visible evidence of a responsible timber superstructure. Security and spaciousness are ample rewards for this type of interior, especially when the fireplace is of the agreeable corner type where many can cozily congregate. The furniture is appropriately Spanish.

One of the most attractive houses in Santa Fe is the Datus E. Myers residence. Inside, the spacious two-story studio is uniquely handsome in its Spanish Provincial style. The balcony with its expert carving of beam and balusters reveals the understanding of finished wood construction prevalent in New Mexico. The corbels supporting the laced ceiling rafters are works of art in themselves. From the balcony a door opens on a stairway leading down to the courtyard, a delightfully authentic feature of the typically Spanish nature of the house.

The studio is furnished principally in the Colonial mode of

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the whites, yet handicrafts of the Southwest Indians are decoratively in evidence.

Homes in Taos

North in Taos is the native-inspired Pueblo Indian home of Mrs. Mabel Dodge Luhan. Looking at the main house through the inner gateway of the forecourt, one sees beyond to the superb snow-capped mountain, Taos Peak, at the foot of which lies the famous Indian pueblo of that same name.

Utterly devoted to the talents and culture of the Pueblo Indians whose very name betokens their civilized mode of living in houses unlike the crude temporary dwellings of the nomadic tribes, Mrs. Luhan and her husband (himself of this enlightened branch of the Indian race) have successfully adapted for architectural purposes on their rancho the rambling but integrated character expressive of the complex (many-storied block of dwelling units making up a multi-familied pueblo structure.

Mrs. Luhan, herself a distinguished member of another great tribe, that of creative artists, has made the guest houses for entertaining authors, painters, and sculptors a feature of the estate. These dwellings of ample space, most of them with attached studios, are grouped about two sides of an outer court, where a raised circle of cobblestones in the center is the foundation of a circular seat and wooden post beautifully carved in spiral design carrying an oil lantern on top indicative of this haven of light and refuge for work.

The largest guest unit is indicative of the complete detail with which this Indian architecture has been achieved. A low adobe parapet, that terminates in massive adobe piers, picturesquely separates it from the outer court. The huge end piers, with the help of a center post of peeled native timber, having an unusually long type of carved capital, bear mortised crossbeams carrying at the joint a decorative Indian bust of bronze. Another guest house is a one-room studio home with covered entrance porch and old carved paneled doors. Garages are conveniently located to one side of the forecourt.

Passing through the gateway of the Southwest mission type, where a bell swings freely in the pedimented opening above the carved wood lintel and where are massive gates of raised wood design, one sights the Luhan house. As an embodiment of the native Indian dwelling it is unmistakably perfect. The main residence is a free treatment of the adobe architecture of the Southwest that builds up in dramatic symmetry to an open observatory on the third floor reached by an outside stairway of fragile wooden character similar to the ladders used on real pueblo upper floors.

The main entrance of the house has a covered porch or *portale* that for informal charm would be difficult to surpass. Upright posts with the customary carved caps of the region bear a roof of peeled logs overlaid with aspen poles. A low adobe balustrade makes a handy place against which to pile firewood. The entrance door is finely paneled and painted in Indian design. A tile of Spanish pattern about four feet square set into the wall at face level, gives visitors an aesthetic greeting. Antique votive painted panels, known as *Santos*, and symbolic of the worship of the Crucifixion of Christ, are placed at either side of the door. There are also large black water-jars, famous Indian ware, and native furniture for comfort in the open.

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Protect the tender ones!

[*Continued from page 21*]

then the plant's activity is transferred to the trunk, branches, and twigs. During this period of rest, reserve food is transported to places of storage, there to remain until the warmth of another spring stimulates new growth activity and the sap, rich in the stored food, is brought to twig and bud ready to be assimilated.

If at this critical stage, half-hardy plants have not been protected against the sunshine of early spring by shades or wrappings of cloth, matting, straw, or branches, they may be seriously injured and even killed, even though they have survived the much lower temperatures of winter. It is the spring sun that causes the sap to flow while the soil may yet be frozen. And then, at night, frost clamps down with renewed vigor and death comes to the swelling leaf and flower buds; in some cases, it even extends into twig and branch, increasing, of course, the extent of plant mortality.

Protection against spring injury such as this is best provided well in advance—late in the fall, indeed, because it then serves as protection against the drying effects of winter winds as well. One of the simplest methods is to erect a pyramid or tepee frame of light sticks over the plant to be protected, pressing their bases into the soil and tying them together at the top, and then cover the support with pieces of burlap or old bags. In the case of compact specimens the cloth can be wrapped and tied about the plant itself, though this is less desirable. A lattice or a barrier of solid

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boards or of woven cane matting can be erected on the windward side; or evergreen branches can be stacked up and fastened to a rough framework. It is not usually necessary to enclose all sides except in the case of decidedly tender subjects, or where the prevailing winter wind comes from some other direction than that of the rays of the early spring sun. Whatever the means employed, the character of the plant is a controlling factor and the primary objectives are: first, to check undue evaporation from the plant whenever its root action is at a minimum; and, second, to prevent injury from too sudden changes in functional activities under the influence of the early spring sun.

Why don't you plant a hedgerow

[*Continued from page 25*]

balance, but not be identical. As with all worthwhile permanent plantings, much attention must be given to soil preparation. While soil can be improved gradually around established plantings, it is far more desirable and easier to provide the best possible soil in advance. Deep working, and the introduction of a generous amount of humus are essential. If the soil is heavy clay, coarse sand as well as humus is needed to lighten it. When rhododendrons and other acid soil plants are to be used, the humus should be peat moss and not manure, no matter how well rotted it may be.

Make a careful study of the available planting material with one or two other points kept clearly in mind. Don't let your hedgerow become a hedge as a result of placing your shrubs in a straight line; you will then feel almost compelled to keep them of uniform height. Plant in groups, then blend the groups together. Remember that the hedgerow is two-faced, to be seen from both the street and the garden. Establish the major and minor accents first, for their part in the picture is so important that one works from a major to a minor and then back again to a major accent. A carefully drawn plan of the hedgerow, worked out to scale, is the best substitute known for using balled-and-burlapped plants and placing them in various combinations until the right picture is achieved. A careful plan makes one feel very superior; but the other method often produces the lovelier picture.

When plants are crowded together and expected to be on their best behavior at all times, it is

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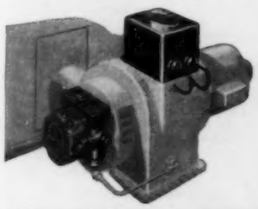

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obvious that they must be fed liberally (and correctly), deeply watered when necessary, and given a generous mulch to help retain the moisture. The advantage of using either all acid-soil plants, or all that demand a "sweet" or neutral soil is that the problem of correct feeding can be simplified. In my days of innocence and ignorance when I thought any plant would grow where I put it I found that daphnes refused to board at the table I spread for the rhododendrons, kalmias, and heathers; they just turned up their noses at the proffered diet—and died. Plants are funny that way, and we must learn to humor them if we are to keep them with us. Now my rhododendrons get their cotton-seed base acid fertilizer and thrive on it while my daphnes grow happily in other company where they can be fed in exactly the fashion they like best.

Trees must breathe to live

[*Continued from page 44*]

Ordinarily, a few inches of fill similar to that in which the tree is growing would not be serious. The tree can adjust itself to minor changes *except* that brought about by clay; that type of fill should never be used."

Suppose, then, it seems absolutely necessary to raise the grade around your trees. You can avoid almost certain loss and save much time and expense by taking the "precautionary measures" above mentioned. Here are some of the most important and most effective ones.

First, thoroughly cultivate the soil around the tree and work in a generous amount of well rotted cow manure, humus, leaf compost or peat moss. It is also advisable to feed with a fertilizer rich in nitrogen. Next, using four-inch unglazed drain tile, lay a system arranged like the spokes of a wheel from the base of the tree out as far as the line of drip from the outer branches; connect these "spokes" with a circular line of tile to form the "rim" of the wheel. For further protection erect perpendicular vent pipes of four to six inch vitrified tile with the bell end up at the junction points of spokes and rim, tall enough to reach the surface of the proposed new grade. A tree with a branch spread of forty to sixty feet should have four spokes and vents; a larger one may need more, while for a smaller one three may be enough. Perforated metal discs or caps obtainable at plumbing supply stores will fit snugly into the bells and prevent debris from getting into the tiles and clogging them. As water may collect in the filled-in area, drainage should be provided by laying another straight line of tile from the lowest point of the original level to a lower spot some distance from the tree.

When all the tile is in place, spread a 12- to 18-inch layer of very coarse gravel over the area from the trunk of the tree out beyond the drip line and the tile "rim." Immediately around the tree and outward for 18 inches or so pile a mixture of sand and charcoal, equal parts, as high as the new grade level. (This may have to be done gradually as the filling progresses.) Charcoal absorbs gases and discourages fungous growth about the base of the tree. Never use cinders as an air conducting medium as they may contain substances toxic to bark and roots; and do not pile large stones against the tree with the idea of giving it air. Use good loam soil to complete the fill. The roots will gradually grow up through the gravel toward and into the loam until eventually the tree may actually have two working root systems.

If such "stitches in time" have not been taken and if the fill about the tree is of loam and not over a foot deep, the tree may be saved by frequent deep cultivation around it, or by forcing compressed air into the soil. Tree expert concerns are equipped to do this. A fill deeper than one foot is more serious and may necessitate the removal of all the added soil in order to provide adequate aeration and soil loosening. If this is done, take care to protect any roots exposed by the operation against drying or sunscalding. If the uncovered soil is soggy and sour as a result of having been buried, it can be improved by cultivation (as soon as it can be worked) and by working in a small amount of hydrated lime. If possible leave the soil open for a year so the tree can go through a full growing season in a more normal condition and show whether it can recover from the effects of the fill. See that water does not collect and stand in the depression around the tree during this period and do not attempt to feed the tree for three months at least, for it needs time to readjust itself and become capable of active assimilation. When the tree shows, by the healthy color of its foliage and by its renewed vigorous growth, that it is recovering, the hole can be filled up again *after* installing a drainage and aeration system as already described. Don't place much faith in a dry well built of brick or stone around the base of a tree. True, it will provide air for the trunk, but it will not prevent the vital active feeding roots at the edge of the underground

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system from being smothered.

In preparing plans for grade changes something should be known about typical root structures. The Shade Tree Conference report says on this point: "Oaks, black walnuts, tulip trees, and cedars are typical deep-rooted trees. Norway maples and beeches are particularly shallow rooted. Red and cutleaf maples readily adjust themselves to different conditions. Willows, hemlocks, and spruces are apt to be shallow. Pignut hickories possess weak laterals, but the ash has a very wide system while that of sugar maples and elms is of medium size. Root growth will vary with the type of soil structure."

Obviously it would be dangerous to remove soil from about trees with shallow root systems. Also young trees will adapt themselves to changed soil conditions more easily than old ones. If, occasionally, roots have to be exposed and if they are cut or bruised, they should be treated with a protective paint or dressing and covered with humus such as peat moss or compost to prevent their drying out. If wilting of the foliage occurs after any soil removal, nothwithstanding regular watering, it may be necessary to reduce the leaf area by judicious pruning so as to lessen the evaporation of moisture. The stimulation of an extension of the root system by deep subsurface watering and feeding, and by cultivating beyond the original area of root spread will also help. Applications of fertilizer in liquid form will help promote a prompt response, and a winter mulch of peat moss will guard against injury caused by alternate freezing and thawing of the soil.

Sometimes it is necessary to excavate for a driveway to a depth below the level of a tree's roots. If this changes the water level around the tree or tends to hasten the drying out of the soil, a retaining wall should be built along the edge of the cut or the grade otherwise built up so as to maintain a soil moisture reservoir for the roots to draw on. If any large roots have to be cut in the course of excavating, sever them cleanly and cover the exposed surfaces with a disease-and insect-repelling dressing or tree paint. As already stated, injury to a tree's roots is always reflected in the condition of the leaves, and on the corresponding side of the tree. Removal of, or severe damage to, a large root may result in the death of the associated branches. Various plant disease organisms are always present in the soil and a weakened or injured tree falls an easy victim to their attacks. Honey-colored mushrooms about the base of a tree indicate the presence of the so-called shoe-

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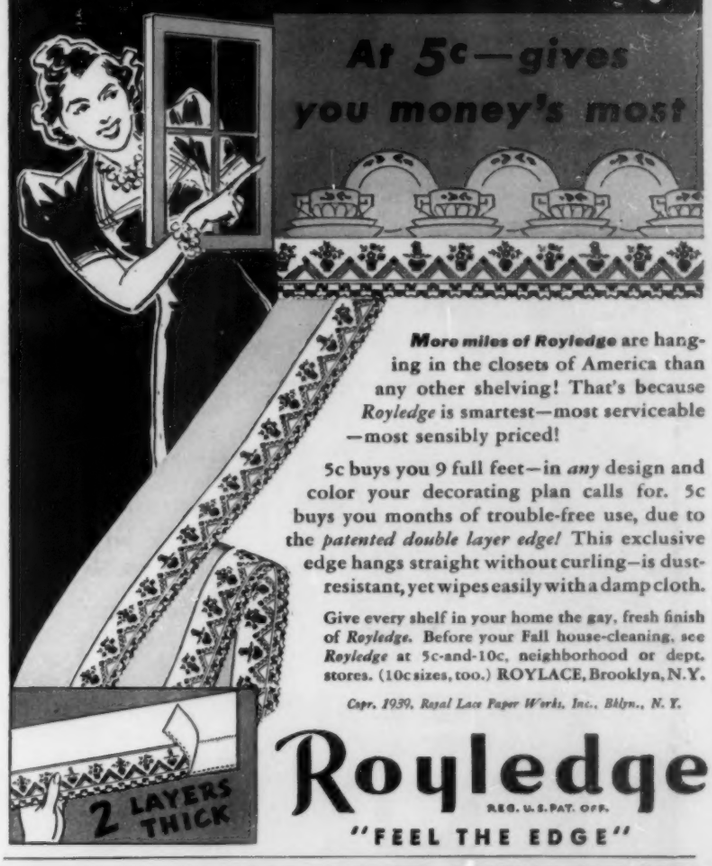

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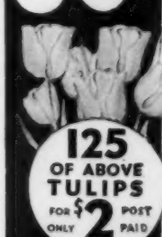

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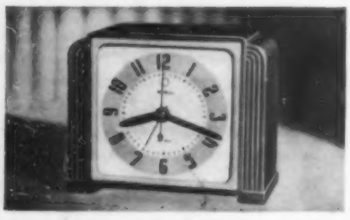

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string root rot, one of the most common fungous diseases affecting the roots and bases of trees growing where the grade has been changed to any extent.

Of course tree roots also function as an anchor for the massive superstructure. Hence a tree protected by its neighbors in a forest tends to develop a weaker root or anchor system than one growing in solitary grandeur in the open. That is why the tree referred to early in this article, when suddenly exposed to the force of the wind, was unable to maintain its balance and was uprooted. When clearing has to be done, trees subjected to unusual stresses should be given the support of guy ropes or wires until they can develop additional anchor roots.

When thin-barked trees that have been growing in shade cast by numerous neighbors all their lives are exposed to more or less direct sunlight by clearing operations, their trunks are likely to be sun scalded. Beeches, maples and apple trees are just as liable to "sunburn" as you are during your first summer day at the beach. In the case of a tree, however, bark so injured dies, boring insects attack the exposed areas, fungous spores find lodging there and before long the fruiting bodies of the fungi appear on the surface of the wounded parts.

Such are some of the dangers that beset trees when man steps in and begins to modify their environment. Considering that, in so many cases, trees are a major factor in the selection and purchase of a home site, it is sound economy to preserve, if not all of them, then certainly the best of them. The day of the saw and axe as cure-alls for tree troubles is past. We know more about what they need, what may happen to them, and what can be done to protect them or cure their afflictions. Certainly the trees that shade and beautify your home are well worth the "ounce of prevention" necessary to keep them in lasting health and loveliness.

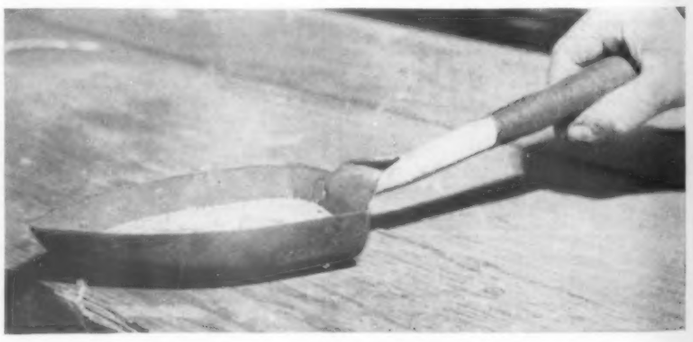
You can't ask more of one mirror!

[*Continued from page 31*]

secluded just behind the sofa.

In the living room a color scheme of deep bright red, pale blue, gray, and white sets off the furniture to advantage. (The man of the house insisted on red, Mrs. Wolper preferred blue to anything else, and the final compromise is most effective.) Old embroidered white muslin made dainty tied-back curtains which not only admit plenty of sunshine but also save the extra cost of over-draperies. A piece of plain, unframed mirror on the wall space between them reflects light and makes the room seem larger.

In the bedroom old accessories and Victorian chairs upholstered in American Beauty rose satin combine with a new mahogany sleigh bed. An old mirror in a gilt frame completes a dressing table with white quilted chintz skirt topped by a rose satin scallop. Sheer striped net curtains, with wide double hems just missing the floor, are as dainty as a little girl's first party dress. The shaggy modern rug with a fringe border is gray, while a French Victorian wallpaper in gray, white, and American Beauty rose sets the color scheme of this room.



Flat iron shell into melting ladle

THE handyman who saves scraps of lead, zinc, tin, and other soft metals will find the idea shown above quite useful. This melting ladle was made from the shell of an old electric iron. A short piece of small iron pipe was split with a hack saw for a distance of two inches and the pipe laid open and flattened. This end was then bent to fit against the back end of the iron shell and riveted in place. The pointed end makes pouring the melted metal into molds quite easy and several wrappings of friction tape on the pipe prevent burning the hand. This ladle can be used over the hot water heater gas flame.

—DALE VAN HORN

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